# THE CONCEPT AND PRACTICE OF DHARMA

At the time of completion of education a student was given parting instruction by his teacher where he was asked to follow *dharma, dharmaṁ cara*[1] and never to neglect it , *dharmān na pramaditavyam*[2] .

*Dharma* has received utmost attention and fulsome praise in India from sages and seers, thinkers and philosophers, writers and critics. If protected, it protects; if killed, it kills: *dharma eva hato hanti dharmo rakṣati rakṣitaḥ*[3] .

Etymologically *dharma* means that which sustains, *dhāraṇād dharma ity āhuḥ, dharma* is what holds people together, *dharmo dhārayate prajāḥ*[4] . *Dharma* is made up of two components √*dhṛ* 'to sustain' and the suffix *man*, the active agent, the one, which sustains. It is a set of rules, conventions and customs, which lay down norms for individual and social conduct and behaviour and which are sanctified by tradition. They form the bedrock of social order. Without these the society turning into a medley of unruly individuals would just disintegrate. Man not observing them would do anything but revert to his original status of animal, *dharmeṇa hīnāḥ paśubhiḥ samānāḥ*[5] .

Efforts were on since the early past to define this rather elusive term. Manu, the earliest law-giver has recorded its ten characteristics which are contentment, forgiveness, self-con-

trol, abstention from unrighteously appropriating anything, (obedience to the rules of) purification, coercion of the organs, wisdom, knowledge of the (supreme soul), truthfulness and abstention from anger:

*dhṛtiḥ kṣamā damo steyaṁ śaucam indriyanigrahaḥ*
*dhīr vidyā satyam akrodho daśakaṁ dharmalakṣaṇam*[6]

The *Hitopadeśa* reduces the list to eight:

*Ijyādhyayanadānāni tapaḥ satyaṁ dhṛtiḥ kṣamā*
*alobha iti mārgo'yaṁ dharmasyāṣṭavidhaḥ smṛtaḥ*[7]

Sacrifice, study (of the scriptures), charity, penance, truth, fortitude, forgiveness and absence of greed is the eight-fold path of *dharma.*

The *Bhāgavatapurāṇa* reduces the number by one; it records seven characteristics of *dharma :*

*ahiṁsā satyam asteyam akāmakrodhalobhatā*
*bhūtapriyahitehā ca dharmo' yaṁ sārvavarṇikaḥ*[8]

Non-violence, truth, non-stealing, absence of passion, anger and greed and the desire to do what is good or agreeable to beings is *dharma* for all the castes.

The figure of seven is reduced to five from his list of ten by Manu. These five characteristics are "abstention from injuring (creatures), truthfulness, abstention from unlawfully appropriating (the goods of others), purity and control of the organs":

*ahiṁsā satyam asteyaṁ śaucam indriyanigrahaḥ*
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and what is dear to one's own self constitute *dharma*:

*Vedaḥ smṛtiḥ sadācāraḥ svasya ca priyam ātmanaḥ*
*etac caturvidhaṁ prāhuḥ sākṣād dharmasya lakṣaṇam*[10]

The *Mahābhārata* picking up the common denominator of all these declares only one to be the distinguishing feature of it which it describes as its essence, *dharmasarvasva* which is that one should not do to others that which one would not like to encounter oneself: *ātmanaḥ pratikūlāni pareṣāṁ na samācaret.* It also explains it as just *ānṛśaṁsya*[11] , compassion which it calls the best of the virtues, *paro dharmaḥ* or *ārjava*, straightforwardness, *ārjavam dharmam ity āhuh*[12] .

The approach for succinctness in defining dharma seems to have gained in appeal which is in evidence in Kaṇāda's explanation of it as *yato 'bhyudayaniḥṣreyasasiddhiḥ sa dharmaḥ*[13] , that which leads to rise (material prosperity) and final beatitude is *dharma* and that of Jaimini *codanālakṣaṇortho dharmaḥ*, scriptural injunction is *dharma*

Emperor Aśoka defines *dharma*, he calls it *dhamma*, the Pali form of it, as compassion, charity, truthfulness, purity, goodness, gentleness; *dayā, dāne, sace, socave, mādave, sādhave*[14] . This is in essentials the same as enunciated by Manu. *Dharma*, therefore, signifies, according to Manu and Aśoka, a set of ethical principles termed rightly as the common property of all religions.

A word capable of many shades of meaning *dharma* also signifies rule or practice. When it is said *kṛte ca pratikurvīta eṣa dharmaḥ sanātanaḥ*[15] , one should return the good deed done, it precisely has the same meaning; *eṣa dharmaḥ*

*sanātanaḥ* means 'it is the age-old rule'.

Very often the term signifies duty. Manu states the *dharma*-s ,duties, in Kṛtayuga are different from those in Tretā. The same is the case with Dvāpara and Kali. When the *Bhagavadgītā* says *svadharme nidhanaṁ śreyaḥ paradharmo bhayāvahaḥ*[16] , it is better to lose one's life while doing one's duty going with one's station in life than to take on the duty prescribed for a different station, it has that very meaning. Kālidāsa too uses the word in that very meaning when he says *ṣaṣṭhāṁśavṛtter api dharma eṣaḥ*[17] , it is the duty of one who draws one sixth of the income of the subjects as the State revenue.

As one of the four ends of life, the *caturvarga*, it means righteousness, good deeds. It is this, which is said to be the only friend who follows a person even in death: *eka eva suhṛd dharmo nidhane 'py anuyāti yaḥ*[18] .

There could be occasions when duties may conflict with each other. One may have to choose between two duties and prioritize one over the other. To falter in such situations is not uncommon. Kālidāsa describes in the very beginning of his *Raghuvaṁśa* a situation which even a king of the calibre of Dilīpa could not handle properly. Well, it is the duty, the sacred obligation, of a husband to satisfy his wife sexually after the period of menstruation. The king with his mind intent on this was in a hurry not to violate this obligation. This led to his not showing due respect to the divine cow Surabhi by circumambulating her on the way back to the earth after having waited upon Indra, thus incurring her curse of not being blessed with

progeny till such time as he were to propitiate her daughter. Now here was a situation where Dilīpa had two duties, one towards his wife and the other towards the celestial cow. While it was *dharma* to be united with the wife, it was also *dharma*, *sādhvācaraṇa*, to be respectful to the divine cow. Caught in this cleft stick he should have exercized his judgement . Showing respect to divine beings, *devayoni* is more important than hurrying to meet the *manuṣyayoni*, even if that would have implied transgression of duty, *dharmalopa*, temporarily.

In the *Mahābhārata* a situation arose when Yudhiṣṭhira in the game of dice put on stake even his wife Draupadī and lost her after having lost himself first. Draupadī put the question pointedly to the charioteer Pratikāmin deputed to bring her to the Court as to whether a person who had staked himself and lost has the authority over another person to stake him/her. With Pratikāmin reporting back to the Court what Draupadī had told him and Yudhiṣṭhira keeping silent, Duryodhana felt that it would be better if she were to put this question to the Court in person herself. Even though in periods and in one garment to cover her shame, she accompanied Pratikāmin deputed again to bring her and stood in front of the father-in-law Dhṛtarāṣṭra. It was from there that she was dragged by Duḥśāsana under the orders of Duryodhana to the Court where none of those present including Bhīṣma, Vidura, Droṇa, Kṛpa and the other dignitaries gave aŋy answer. At that point of time rose Vikarṇa, one of the younger brothers of Duryodhana to defend Draupadī. The thrust of his argument was that since Draupadī belonged to all the Pāṇḍava brothers, just one among

them had no authority to stake her. This met with rebuttal from Karṇa on the ground that since the other Pāṇḍavas had been staked and had been lost, they had forfeited their right over Draupadī. Moreover, Yudhiṣṭhira had staked all his possessions, which included Draupadī. So the question as to whether he had the authority to stake her had become redundant. Even being dragged and insulted by Duḥśāsana Draupadī repeated her question and wanted an answer for it. It is here that Bhīṣma came forward with the remark that the way of *dharma* was inscrutable, defying even the intelligence of great thinkers. He expressed his helplessness in answering the question effectively and directed her instead to Yudhiṣṭhira. The story goes on reinforcing the view that there could be situations when it could be difficult to interpret *dharma*.

*Dharma* also is taken to signify right conduct, the conduct that conforms to accepted social norms which could include giving way first to Brahmins, cows and kings, not sleeping during the twilights and studying during them, thou-theeing the elders or addressing them by their name[19]. It also implies observing proper etiquette. It is this which makes old texts enjoin not scratching the head with joined palms[20] or urinating in the direction of the sun and the fire[21] (they being taken as divinities) and urinating away from a habitation and throwing water with the feet's washings away from it[22] and sleeping with the head in the northern and the western directions[23]. The etiquette also includes not speaking when not asked[24].

It has been emphasized time and again that *dharma* is to be followed as a course of life with no mundane motive.

One who tries to milk it or is assailed with doubt about it on having followed it does not get its fruit:

*na dharmaphalam āpnoti yo dharmaṁ dogdhum icchati*
*yaś cainaṁ śaṅkate kṛtvā nāstikyāt pāpacetanaḥ*[25]

Declares the *Mahābhārata: dharma* should not be doubted if it has not yielded the (desired result): *na phalābhāvād dharmaḥ śaṅkitavyaḥ*[26]. *Phala* is not for what it is resorted to. Those who remain steadfast in it meet with no misfortune. Even if they were to be striving to realize a particular aim, they should begin first with *dharma* for the realization of the aim, the aim is concomitant to it as is the nectar to the heaven[27]. What is important is that one should keep on doing good deeds. These by themselves would lead to the realization of the desired goal. There should be no reason to doubt the efficacy of *dharma*.

In the course of the discussion about *dharma* a point that needs special attention is that a *dharma* which comes in the way of another *dharma* is no *dharma*, it is a bad path, that which does not step on the other *dharma* is (real) *dharma*:

*dharmaṁ yo bādhate dharmo na sa dharmaḥ kuvartma tat*
*avirodhāt tu yo dharmaḥ sa dharmaḥ satyavikrama*[28]

The sage Lomaśa in the course of his conversation with Yudhiṣṭhira narrates the episode of King Śibi of Uśīnara to whom a pigeon , in reality Agni in disguise, repaired for rescue from an eagle, in reality Indra in disguise, chasing it, the divinities out to test the devotion of the king to *dharma*. When the king even though pressed hard by the eagle did not let go the pigeon on the score that it was his duty, *dharma*, to offer protection to a being who had taken refuge with him, the eagle

makes the point that to keep a being, meaning itself, the eagle, without food, the food that nature has earmarked for it, would be *adharma*.Were that, the *śaraṇāgatarakṣaṇa*, protecting the one come for rescue to be treated as *dharma*, then it would be that kind of *dharma* which would come in the way of the other *dharma*, the *dharma* of not keeping a being tormented by hunger away from its food[29].

It is situations such as the above that make *dharma* almost intractable. Rightly has it been said that it is as difficult to divine *dharma* as is to divine the feet of a serpent, *aher iva hi dharmasya padaṁ duḥkhaṁ gaveṣitum*[30]. It is this which has prompted thinkers to proclaim that even truth which is designated as the highest form of *dharma* and the deviation from which as impermissible that "that is truth that leads to the well-being of others, all else is technical truth", *na satyaṁ kevalaṁ satyam anṛtam na tathānṛtam, hitaṁ yat sarvalokasya tathārtaṁ śeṣam anyathā*[31]

"Truth is no truth in itself. Nor is untruth so. Whatever is good for all is truth. The rest is otherwise."

*Dharma* cannot be understood by reading about it alone; *na dharmaḥ paripāṭhena śakyo bhārata veditum*[32]. It has to be put into practice. It is this, which sustains society, *dhāraṇād dharma ity āhur dharmo dhārayate prajāḥ*. Those who are not motivated fort it are like shriveled ones among grains and the white ants among the winged ones:

*pulākā iva dhānyeṣu putrikā iva pakṣiṣu*
*tadvidhās te manuṣyāṇāṁ yeṣāṁ dharmo na kāraṇam*[33]

One needs to have no companion in *dharma*. Alone

one may go with it, *eka eva cared dharmam, nāsti dharme sahāyatā*[34]. So long is one's life, one should go on following *dharma*.

*Dharma* is broadly of two types, the *pravṛttilakṣaṇa* and the *nivṛttilakṣaṇa*[35], the do's and the don'ts, something which one should do and something which one should not. Among them again roles may change, the circumstances warranting their reversal. What is *adharma* may don the mantle of *dharma* in certain situations and at certain times. Even theft, lie and violence, which are condemned otherwise, could be resorted to as *dharma*, an act of piety in certain situations like when one's life or the life of innocent persons is in danger. It is situations like these which lend legitimacy to the sages like Viśvāmitra eating dog's meat or messiahs of non-violence like Mahatma Gandhi resorting to mercy killing of a cow to enable it to escape mortal pain or Yudhiṣṭhira telling Droṇa who was blasting his army that Aśvatthāman had died. This type of *dharma* which in normal circumstances would have been *adharma* inviting strong censure, the author of the *Mahābhārata* terms as *āvasthika* :

*ādānam anṛtaṁ hiṁsā dharmo hy āvasthikaḥ smṛtaḥ*[36]

the term being explained by the commentator Nīlakaṇṭha as *avasthāviśeṣe bhavaḥ*, peculiar to a situation, *prāṇatyāgādau adharmasyāpi steyāder dharmatvāt*, when there is risk to life even a condemnable act, *adharma* like theft and so on being *dharma*.

Further, *dharma* can be divided into duties or meritorious acts needed to be practiced by all right-thinking people

and the duties and activities peculiar to certain families, the *kuladharmas*, the family traditions which would put a spanner in the acts of those who may go astray. They exercise a great hold on the family, the clan, the tribe and the community whatever the differences among their members[37] and ensure strict adherence to certain time-honoured norms. Interestingly, it is this community living in Bali in Indonesia that came effectively in the way of the spread of Islam when it was sweeping the other islands of the archipelago. An odd man or two in it could not dare conversion, however inclined for it, for fear of excommunication from the community, rendering his/her life pretty hard.

The scriptures lay down emphatically that a person must go on following *dharma* in whatever station of life even when in dire straits. He has to be even in his dealings with all. For this outer symbols (like ochre robes or matted hair) do not matter :

*duḥkhito 'pi cared dharmaṁ yatra kutrāśrame rataḥ*
*samaḥ sarveṣu bhūteṣu na liṅgaṁ dharmakāraṇam*[38]

*Dharma* yields what one may not have even thought of, *asaṅkalpyam acintyañ ca phalaṁ dharmād avāpyate*. It is *dharma*, which affords protection in all situations. Kauśalyā invokes this very *dharma* when she bids adieu to her son Rāma leaving for exile for fourteen years :

*yaṁ pālayasi dharmaṁ tvaṁ prītyā ca niyamena ca*
*sa vai rāghavaśārdūla dharmas tvām abhirakṣatu*[39]

"O ye the tiger among the descendants of the race of Raghu, may that *dharma* which thou had been following joyfully and

regularly, protect thee."

## REFERENCES

1. *Taittirīyopaniṣad*, 1.11.
2. ibid.
3. *Manusmṛti*, 8.15.
4. Mbh.*(Mahābhārata)*, Karṇa. 69.58. Also see *Rāmāyaṇa* : *dhāraṇād dharmam ity āhur dharmeṇa vidhṛtāḥ prajāḥ*, Uttara, 59. 7-8.
5. *Hitopadeśa*, Kathāmukha, 25.
6. *Manusmṛti*, 6.9
7. *Hitopadeśa*, 1.8.
8. *Bhāgavatapurāṇa*, 11.17.21
9. *Manu*, 10.63.
10. ibid., 2.12.
11. *Mbh.*, Vana. 213.30.
12. ibid., Anu. 142.30.
13. *Yogasūtra*, 4.100.
14. Delhi Topra Pillar Inscription No.7, line 12.
15. *Rāmāyaṇa*, 5.1.106.
16. 3.35.
17. *Abhijñānaśākuntala*, V.4.
18. *Hitopadeśa*, 1.66.
19. *Mbh.*, Śānti. 193.25.
20. ibid., Anu. 10469.
21. ibid., 104.75.
22. ibid., 104.82.
23. ibid., Anu. 104.48.
24. ibid., Śānti. 287.35.
25. ibid., Vana. 31.6.
26. ibid., 31.38.
27. ibid., *nahi dharmād apaity arthaḥ svargalokād ivāmṛtam*,

बिहार के मानवसंसाधन विकास मन्त्री माननीय श्री वृषिण पटेल जी, आदरणीय प्रो. शकील अहमद जी, आदरणीय प्रो. राजेन्द्र प्रसाद जी, आदरणीय प्रो. ब्रह्मचारी सुरेन्द्र कुमार जी, आदरणीय प्रो. रामविलास चौधरी जी तथा उपस्थित विद्वद्वृन्द, 'स्वातन्त्र्योत्तर संस्कृत साहित्य एवं समकालीन सामाजिक-सांस्कृतिक प्रतिमान' विषयक संगोष्ठी में भाग लेने का सुअवसर मुझे मिला यह मेरा सौभाग्य है।

संस्कृत वाङ्मय का प्रारम्भ इसे सुदूर अतीत तक ले जाता है। सहस्राब्दियों से संस्कृत भाषा में साहित्य-रचना होती चली आ रही है। यह इसकी एक विशेषता है जिसने इसे अपनी एक अलग पहचान प्रदान की है। यह चिर प्राचीन भी है और चिर नवीन भी। जिस गति से बीते युगों में इस भाषा में वाङ्मय रचना होती रही उसी गति से या कदाचित् उससे भी अधिक गति से आज भी इसमें साहित्य लिखा जा रहा है। आज के संस्कृत साहित्यकारों ने अपनी सैकड़ों कृतियों से इसे समृद्ध किया है। आधुनिक संस्कृत वाङ्मय परिमाण, विविधता और गुणवत्ता की दृष्टि से किसी भी आधुनिक भारतीय भाषा के वाङ्मय से कम नहीं है।

साहित्यकार जिस समाज में रहता है उसका प्रतिबिम्ब उसकी कृतियों पर पड़ता ही है; वह अपने परिवेश से अछूता रहे यह सम्भव नहीं। मनुष्य एक सामाजिक प्राणी है; समाज में जो घट रहा होता है, अच्छा या बुरा, उसे वह देख रहा होता है। क्योंकि वह अधिक चिन्तनशील होता है और इस कारण अधिक भावुक भी, सामाजिक विषमताएँ, सामाजिक विकृतियाँ उसे कहीं अधिक अखरती हैं और वह अपनी कृतियों के माध्यम से समाज का ध्यान उनकी ओर आकर्षित कर उन्हें दूर करने या कम करने का, जितना उससे बन सके, अपनी ओर से प्रयास करता है। पाश्चात्य जगत् में शेक्सपीयर, बर्नार्ड शा आदि अनेक लेखकों ने यह प्रयास किया। उन्हीं के प्रयास से उनके समकालीन समाज का ध्यान उन समस्याओं की ओर गया।

साहित्य का कार्य केवल मनोरंजन ही नहीं है, उसे सही दिशा दिखाना भी है। इस तथ्य को बहुत प्राचीनकाल से ही काव्यशास्त्रियों ने इसे शिवेतरक्षति (अमंगल अथवा अनुचित का अपाकरण) करनेवाला तथा कान्तासम्मित उपदेश देनेवाला—कान्तासम्मिततयोपदेशयुजे कहकर स्वीकार किया था।

संस्कृत वाङ्मय की प्राचीनता जहाँ उसकी शक्ति का स्रोत बनी वहीं वह उसके नवीन चिन्तन और नवीन प्रयोगों में बाधक भी। शताब्दियों तक संस्कृत लेखक अपनी कृतियों के कथानक रामायण, महाभारत, पुराण आदि से तलाशता रहा। भाग्यवश इस प्रवृत्ति में इधर ह्रास आया है और आज का संस्कृत साहित्यकार अपने आस-पास के जीवन से उन्हें तलाशने में लग गया है। परिणामस्वरूप आज का संस्कृत साहित्य, विशेषकर स्वातन्त्र्योत्तर काल का संस्कृत साहित्य, समसामयिक जीवन का प्रतिबिम्ब बनता जा रहा है। अब जो लिखा जा रहा है उसमें पर्याप्त अंश में आज की ज्वलन्त समस्याओं का रेखांकन है।

स्वातन्त्र्योत्तर संस्कृत साहित्य आधुनिक संस्कृत साहित्य का, जिसका प्रारम्भ समीक्षकों द्वारा 19वीं शताब्दी से माना जाता है, का ही एक भाग है। इस आधुनिक साहित्य के स्वातन्त्र्यपूर्व और स्वातन्त्र्योत्तर रूप में विभाजन के पीछे क्या तर्क हो सकता है यह जिज्ञासु सुधीजनों का प्रश्न हो सकता है। आधुनिक संस्कृत साहित्य अपने में विपुल है। इसके सम्यक् आकलन के लिए इसका परिसीमन आवश्यक हो जाता है। यह परिसीमन या तो कालखण्ड के आधार पर किया जा सकता है, जैसे अमुक शताब्दी का साहित्य, अमुक शताब्दी का साहित्य या किसी एक विशेष घटना के आधार पर जैसा कि वर्तमान सन्दर्भ में किया गया। देश का विदेशी शासकों से मुक्त होना देश के इतिहास का एक महत्त्वपूर्ण पड़ाव था। इस दृष्टि से इसे सीमा रेखा मान कर आधुनिक संस्कृत साहित्य को दो भागों में विभक्त कर दिया गया। पर केवल यह घटना विशेष ही इस परिसीमन का आधार है यह नहीं कहा जा सकता। इसका एक अन्य अनकहा आधार भी है और वह है

इन दोनों–पूर्व और पर–के स्वरूप में अन्तर। स्वातन्त्र्यपूर्व का साहित्य ब्रिटिश साम्राज्यवाद और उससे मुक्ति पाने की ललक के साये में लिखा गया। उसमें जहाँ विनायक भट्ट की अंग्रेजचन्द्रिका, रामस्वामी राजु का राजाङ्गलमहोदय एवं त्रैलोक्यमोहन गुहनियोगी का ब्रिटिश शासन और महारानी विक्टोरिया की महिमा का बखान करने वाला इक्कीस सर्गों का गीताभारतम् है, वहाँ क्षमाराव के सत्याग्रहगीता और उत्तरसत्याग्रहगीता तथा बालकृष्ण भट्ट का स्वातन्त्र्यसम्भवम् भी हैं। स्वातन्त्र्योत्तर संस्कृत साहित्य उस समय लिखा गया या लिखा जा रहा है जब देश के सामने स्वतन्त्र होने की समस्या नहीं है। देश की बागडोर अपने लोगों के हाथ में है, इसलिए देश की समस्याओं की ओर आज के साहित्यकार का ध्यान अधिक जा रहा है। अपने ही लोगों का कुशासन और अव्यवस्था उसे साल रहे हैं, देश को दुर्बल और निस्तेज करने के विदेशियों के कुचक्र उसे मथ रहे हैं। समाज की कुरीतियाँ जो घुन की तरह उसे खोखला कर रही हैं उसे डस रही हैं। दोनों, स्वातन्त्र्यपूर्व और स्वातन्त्र्य पर, के स्वर में पर्याप्त अन्तर है। यह भी परिसीमन का महत्त्वपूर्ण बिन्दु है।

## नाटय कृतियां

दक्षिण भारत के एक नाटककार श्री सुन्दरराज ने आज के परिवार की समस्या को अपनी एकांकी नाट्यकृति 'स्नुषाविजयम्' का विषय बनाया है। उन्होंने सास बहू की लड़ाई, कलही सास की अच्छी वधू के प्रति विमनस्कता और अपनी दुष्ट कन्या के लिए विशेषानुराग निरूपित कर जहाँ प्रेक्षकों का मनोरंजन करने में सफलता प्राप्त की है वहाँ समाज के समक्ष एक बहुत बड़ा प्रश्न-चिह्न भी लगा दिया है। क्या अच्छी से अच्छी बहू भी सास के कठोर वाग्बाणों से कभी न बचेगी अथवा ननद के व्यंग्य रूपी विष को हमेशा ही उसे चुपचाप पीना पड़ेगा?

इस रूपक के लेखक ने सदियों से चले आ रहे सास-बहू के मनमुटाव को मनोवैज्ञानिक ढंग से प्रस्तुत किया है। जो सास आज तक घर में राज्य करती आ रही हो वह एकाएक अपने से आधी अवस्था की, पराये घर की लड़की को स्वामिनी खुशी से कभी भी नहीं मान सकती। जो लड़की अपना घर और सगे सम्बन्धियों को छोड़कर आई हो उसे भी वैसा नहीं तो कुछ तो प्रेम पाने का अधिकार है ही, फिर वह यह भी नहीं चाहेगी कि उसके आते ही उसका पति मां से बिल्कुल विमुख हो जाये। बेटा तो और भी संकरी पगडण्डी पर खड़ा है। एक तरफ उसे पत्नी का प्रेम खींचता है तो दूसरी तरफ मां के प्रति कर्त्तव्य भी ज़ोर मारता है। वह न पत्नी को छोड़ सकता है न मां को नाराज़ देखना चाहता है। इन सब परिस्थितियों से दु:खी होता है घर का सबसे बूढ़ा सदस्य, लड़के का पिता, जिसने आज तक अपनी इज़्ज़त को बहुत ढाँप संजोकर रखा था और आज जिसे अपने घर की दीवारें भी गिरती नज़र आने लगती हैं। यह समस्या हर घर की नहीं तो हर गली की अवश्य है।

स्वातन्त्र्योत्तर संस्कृत-नाट्य-साहित्य का एक अन्य समस्याप्रधान रूपक जो विशेष रूप से हमारा ध्यान आकर्षित करता है, वह है भ्रान्तभारत। इसका अभिनय 1968 में वाग्वर्धिनी सभा के उत्सव में हो चुका है। श्री नागेश पंडित, श्री शालिग्राम द्विवेदी और श्री अच्युत पाध्ये इन तीनों लेखकों का यह सम्मिलित प्रयास है। इसमें लेखकों ने समस्या उठाई है कि आधुनिकता के नाम पर भारत भ्रष्ट हो रहा है। नान्दी में ही उन्होंने ऐसा अपना अभिप्राय व्यक्त कर दिया है–

*मातस्त्वदीयचरणौ शरणं सदास्तु भ्रान्तस्य भद्रविमुखोद्यतभारतस्य।*
*यत्संगतोऽभवदिदं सुरराज्यपूज्यं वर्षं विमोहत्रऋषिराजनिवासभूमिः।।*

नान्दी के पश्चात् नारद रंगमंच पर आते हैं। वे आधुनिकता की ओर प्रगत भारत का विवरण देते हैं कि कैसे पुरातन मान्यतायें विनष्ट हो रही हैं और अंग्रेज़ियत की बाढ़ आती जा रही है—

*जातं यद्वशजातं जगदिदमुग्रतरं चोत्तपते स्वदते तद्विद्याया वृद्धिं संस्कृतविद्या ह्रसते। मूढो भयं भयमिव मनुते।*

नारद का शिष्य वास्तविकता से अच्छी तरह परिचित है अत: कहता है-

*पर्वतो वाथ पुरुषो दूरादेव हि शोभते।*
*किंवदन्ती कृतार्थाऽस्मिन् देशे भारतसंज्ञके।।*
*आर्य-वर्णितानां गुणानामन्यतमोऽपि न लभ्यते भारतीयेषु।*
*उत्पश्यामि बलवत्पतनमेतेषाम्*

अर्थात् आज के भारत में आपके बताये कोई गुण न रहे। भारतवासियों का घोर पतन हो रहा है।

जिस प्रकार सुन्दरराज का 'स्नुषाविजय' एकांकी भी है (डॉ. राघवन् के शब्दों में प्रहसन भी है और समस्याप्रधान भी है) उसी प्रकार श्रीजीव न्यायतीर्थ का 'विधिविपर्यासम्' प्रहसन भी है और समस्याप्रधान भी। कवि का कहना है कि स्त्री और पुरुष में प्राकृतिक और मौलिक अन्तर है। इस भेद को मिटा कर दोनों को समान बनाने का कृत्रिम प्रयास जो प्रगतिशीलता के नाम पर किया जा रहा है वह कई समस्याओं का जन्मदाता है। नाटक का नायक विनोदसुन्दर स्त्री और पुरुष विषयक धर्मशास्त्रीय विषमता का कट्टर विरोधी है और कहता है—

*एको गर्भः सन्दर्भ एको बीजं तुल्यं किन्तु मूल्यं विभिन्नम्।*
*पुत्रः प्राप्तस्तात सर्वस्वमान्यः पुत्री मूत्रीभावमेतीव घृण्या।।*

उसका कहना है कि विवाह के बिना भी वैज्ञानिक तरीके से केवल पुरुष सन्तान कर लेंगे और स्त्रियाँ भी स्त्रियाँ ही क्यों बनी रहें वे भी पुरुष बन सकती हैं। इसका एक सरल सा 10 सूत्री कार्यक्रम है-

1. लम्बे बालों को काट कर पुरुषों जैसे छोटे बाल करवा लेना।
2. व्यायाम के अभ्यास से शरीर ऐसा बना लेना जिससे कोई पहचान न सके कि यह पुरुष है अथवा स्त्री।
3. ऐसे कपड़े पहनना जिससे पुरुष लगें।
4. शिकार खेलने का शौक पालना।
5. सेना में भर्ती होना।
6. तलवार चलाना।
7. पर्दे में बिल्कुल न रहना।
8. सम्पत्ति का पूरा अधिकार।
9. यदि चाहें तो सगोत्र और असवर्ण विवाह करना।
10. विवाह बन्धन को तोड़ने की खुली छूट होना।

डॉ. वीरेन्द्र कुमार भट्टाचार्य ने कुछ अत्याधुनिक समस्याओं को अपने रूपकों का विषय बनाया है। 'शार्दूल-शकट' में प्रवहण संस्था के कर्मचारियों की जीवन यात्रा वर्णित है। श्रमिकों की शोभायात्रा विप्लव संगीत गाती हुई चलती है-

*विनश्यतु चक्रं विद्वेषिणां नो निःशेषम्।*

*दिगन्ते व्रजामो रात्रिन्दिवं लक्ष्योद्देशम्।।*

उनका नेता व्याख्यान देता है–मिल मालिक लालची हैं। वे अपने लिए अधिकाधिक धन संग्रह करते हैं एवं हमारे लिए स्वल्प देते हैं, जैसे भोग विलासी कुत्तों को देता है। हम सभी दास बन चुके हैं। हमें स्वयं अपनी स्थिति सुधारनी है। श्रमिक स्वयं अपनी शक्ति के संवर्धन के लिए प्रयास करें। संघ में शक्ति है। सभी गाते हैं–

*वाद्यं ध्वनन्तु विमर्द्य मलयं हर्षः स्वनतु विमथ्य हृदयम्।*

*यास्यामो वीथिं नृत्यचारेण कम्पयित्वावनीम्।।*

पुलिस कर्मचारी बस में बिना किराया दिये ही बैठते हैं। यदि रक्षक ही भक्षक बन जाये तो देश का क्या होगा–

*श्रयते यदि रक्षणकर्त्ता भक्षकवृत्तिमपि स्वपदे।*

*क्रियते खलु केन तु राष्ट्रेऽशिष्टजनस्य रिपोर्दमनम्।।*

'शार्दूलशकट' सभी दृष्टियों से नवयुगीन समस्या-प्रधान नाटक है।

इसी तरह का वीरेन्द्र कुमार भट्टाचार्य का रूपक है–'वेष्टनव्यायोग'। इसका विषय है श्रमिकों का अत्याधुनिक शस्त्र 'घेराव'। बहुत से युवक पढ़ लिखकर भी कोई काम नहीं ढूंढ पाते। भारत बेकारी से त्रस्त है-

*शिक्षिता अपि कर्महीनाः सन्ति बहवो युवान इदानीम्।*

*परन्तु नियोगरता वर्तन-वर्तन-वृद्धये सततं घटयन्ति कर्मव्याघातम्।।*

घेराव करने के पश्चात् श्रमिक मिलजुल कर गाते हैं–

*शिल्पललामः कर्मिगणो नाद्रियते चेद् वित्तवता।*

*गच्छति संस्था लुप्तिपथं राष्ट्रधनं च क्षामदशाम्।।*

इस व्यायोग को कवि ने कहा है कि यह व्यायोग तो है ही, प्रहसन, एकांकी नाटिका और नाटक सभी कुछ है।

श्री नन्दलाल द्वारा लिखित 'गर्वपरिणति' में ऐसे दो भाईयों की कथा है जिनमें से छोटा पढ़ा लिखा है लेकिन गर्वोन्मत्त है और अपने अनपढ़ बड़े भाई को कुछ नहीं समझता लेकिन अन्त में अपने बड़े भाई की सहायता से ही उसके प्राण बचते हैं। लेखक का उद्देश्य यह बताना है कि कोरी अंग्रेज़ी पढ़ जाने से ही कोई व्यक्ति ऊँचा नहीं उठ जाता , जब तक उसमें मानवीय गुण नहीं होते वह दानव ही रहता है। पाश्चात्य ढंग की शिक्षा ने मनुष्य को ऐसा बना दिया है। लेखक उसी से क्षुब्ध है।

'विवाहविडम्बन' श्री श्रीजीव न्यायतीर्थ का प्रहसन है। इसमें बंगाली या सच कहा जाये तो पूरे हिन्दुस्तानी समाज की कुछ कुरीतियों पर हंसते हुए प्रकाश डाला गया है -एक साठ वर्ष का विधुर अपना विवाह एक नवयुवती से करना चाहता है। उस मुहल्ले के लड़के उसे आश्वासन देते हैं कि जिस लड़की को चाहते हो उसी के साथ तुम्हारा विवाह होगा लेकिन उसके गहने और कपड़े बनवाने के लिए तुम्हें अग्रिम पैसे देने होंगे। लड़के उससे पैसे लेकर लड़की का विवाह उसी के समवयस्क लड़के से कर देते हैं और वह वृद्ध हाथ मलता ही रह जाता है। समाज में आज भी ऐसे बहुत से वृद्ध लोग हैं जो तरुणियों से विवाह करना चाहते हैं। इस कृति द्वारा लेखक उन्हें बताना चाहता है कि इसका परिणाम कितना भयंकर हो सकता है? वर साठ साल का है और कन्या चन्द्रलेखा नवयुवती है, लेखक की कटूक्ति इस विषय में उचित ही है—

*यष्टिधारी षष्टिवर्ष: सहर्ष: स्थविरो वर:।*
*चन्द्रलेखा-स्पर्शकाम: करं विस्तारयत्यहो।।*

श्री वाई महालिंग शास्त्री का 'उभयरूपकम्' भी अंग्रेज़ी पढे लिखे नवयुवक का खेती करने वाले अपने बड़े भाई की हंसी उड़ाना, अपने घर वालों से सम्बन्ध न रखना और अपनी इच्छा से अपनी पसन्द की लड़की से विवाह करने की घटना को लेकर रचा गया है। इसमें समस्या तब उठती है जब पिता अपने अंग्रेज़ी पढ़े लिखे लड़के को तो आसमान पर चढ़ा देता है और खेती करने वाले लड़के को महामूर्ख समझता है। अन्त में एक ऐसी घटना घट जाती है जिससे पिता की आंखें खुलती हैं और वह अपने खेती करने वाले लड़के की कीमत पहचानता है।

रमानाथ का 'प्रायश्चित्त' पांच अंकों का नाटक है। इसकी कथा-वस्तु सर्वथा नवीन है और एक बड़े प्रश्नचिह्न को लिए हुए है। क्या गरीब सदैव गरीब ही रहेगा और अमीर उसे सदैव घृणा की दृष्टि से ही देखते रहेंगे। यह नायिका-प्रधान नाटक उसी की ओर संकेत करता है। सारी कथा एक निराश्रित बाला पर निर्भर है। गांव का कोई किसान उसे आश्रय देता है। वहाँ का भूपति उसे तरह तरह की यातनायें देता है। कन्या बड़ी होती है। भूपति का लड़का उससे प्रेम करने लगता है। भूपति के लिए अपने पुत्र का यह व्यवहार निम्न स्तर की बात लगती है और उसे वह घर से निर्वासित कर देता है। कुछ दिनों में लोगों के समझाने से और युग के प्रभाव से भूपति की आंखें खुलती हैं और उसे आभास होता है कि न तो उस किसान का दोष है और न मेरे पुत्र का, सारा पाप मेरा है। इस पाप का प्रायश्चित्त करने के लिए वह अपने पुत्र का विवाह निराश्रित, पर अभीष्ट कन्या से कर देता है और अपनी कन्या का विवाह उस किसान युवक से कर देता है जिसे वह पहले बहुत यातनायें दिया करता था। प्रायश्चित्त करने के बाद भूपति को प्रसन्नता मिलती है। इसमें सन्देह नहीं कि यह समाज के लिए एक चुनौती है। वस्तु, नेता और रस तीनों की दृष्टि से यह नाटक अभूतपूर्व विशेषतायें लिए हुए है।

विष्णुपद भट्टाचार्य का 'काञ्चनकुञ्चिक' नाटक न होकर एक प्रकरण है। इससे विष्णुपद की नाट्य-रचना की सर्वोच्च प्रतिभा प्रमाणित है। इसका अभिनय वसन्तोत्सव पर हुआ था। इस नाटक में एक सुशिक्षित बेकार युवक की कथा है जो ट्यूशन करके अपना कार्य चलाता है। बहुत प्रयास के पश्चात् उसे एक रासायनिक यन्त्रालय में नौकरी मिलती भी है लेकिन शर्त यह होती है कि सन्ध्या के समय यन्त्रालय के स्वामी की बी.ए. की परीक्षा में बैठने वाली कन्या को पढ़ाया जाये जिसके उसे पैसे नहीं मिलेंगे, लेकिन विधि का विधान, उसी कन्या से उसका विवाह भी हो जाता है लेकिन बहुत झंझटों के बाद।

लीला राव दयाल के अधिकांश रूपक समाजिकी चेतना से भरपूर हैं। उनका 'बाल-विधवा' एक

ऐसा ही रूपक है। एक विधवा किसी सम्पन्न व्यक्ति के घर का काम करती है। सम्पन्न व्यक्ति उससे विवाह करना चाहता है। कोई पुरोहित उनका विवाह करवाने को तैयार नहीं क्योंकि उससे धर्मलोप का भय है। नायक बिना विवाह के साथ रहने को कहता है जिसका नायिका विरोध करती है। कचहरी में वह विवाह का समर्थन भी नहीं करती और रात के अन्धेरे में उस घर से निकल पड़ती है। यह नाटक पाश्चात्य शैली पर आधारित है।

लीला राव दयाल का एक रूपक है 'मायाजाल' जिसमें कन्याओं के द्वारा विवाह जैसे पवित्र बन्धन को अस्वीकार करने की कहानी है। चार कन्यायें हैं–कोई शादी के बाद पति से सम्बन्ध विच्छेद कर लेती है, कोई किसी ब्राह्मण के साथ रहने लगती है, किसी के पति ने पेरिस जाकर उससे सम्बन्ध तोड़ लिया है और कोई एक मूर्च्छित युवक का उद्धार करने पर और उसके साथ रहने पर भी उसके साथ विवाह के लिए इन्कार कर देती है।

इस प्रकार की घटनाएं पाश्चात्य जगत् में आम होने लगीं हैं। वैवाहिक बन्धन ढीले होते जा रहे हैं। लेखिका ने इस समस्या को अत्यन्त प्रभावी ढ़ंग से अपनी नाट्यकृति में उपस्थापित किया है।

स्कन्दशङ्कर खोत का 'मालाभविष्यम्' उन डाक्टरों पर चोट करता है जो बिना लाइसैन्स के लोगों का इलाज करते हैं। नाट्यकृति में एक ऐसे ही नौसिखिया डॉक्टर का चित्रण है जो गलत दवा देने के कारण पकड़े जाने पर कहता है कि पिता से पुत्र को जैसे और वस्तुएं उत्तराधिकार में मिलती हैं वैसे ही उसे भी उनका डॉक्टरी लाइसेंस मिला है। वह पकड़ा जाता है और अन्त में उसे जुर्माना हो जाता है।

कृष्णलाल के नाट्य-संग्रह चमत्कारः में प्रकाशित अपसर-महिमा उन अफसरों का परिदृश्य उपस्थित करता है जिनके भय से उनके अधीनस्थ कर्मचारी सदा आतंकित रहते हैं। दफ्तर में काम-काज करने की अपेक्षा उनका अधिकांश समय उन्हें प्रसन्न करने में ही बीतता है। उसमें भी असफलता, एक हताशा उन्हें और उनके परिवार को सदा घेरे रहती है।

लेखक क्षेमचन्द के 'एकाङ्कद्वयम्' के दोनों एकांकी 'कौतुकम्' और 'उत्कोचः', जैसा उनके शीर्षक से ही स्पष्ट है, देश में सुरसा के समान व्यापी हुई दहेज प्रथा और घूँसखोरी पर गहरा प्रहार है।

### काव्यकृतियाँ

काव्य-कृतियों में आधुनिक समस्याओं की दृष्टि से विशेष उल्लेखनीय हैं डॉ. भगीरथ प्रसाद त्रिपाठी 'वागीश शास्त्री' का 'आतंकवादशतकम्' जिसमें आतंकवाद के गहराते काले साये की चर्चा है, डॉ. शिवसागर त्रिपाठी की 'भ्रष्टाचारसप्तशती' जिसमें भ्रष्टाचार के विविध आयामों को विस्तार से रेखांकित किया गया है, दीपक घोष का 'राजनीतिलीलामृतम्' जिसमें आज की दूषित राजनीति की चर्चा है जिसके द्वारा 'एक ही साधै सब सधै' के समान सब कार्य सिद्ध होने से लेखक को अपनी कृति का प्रारम्भ राजनीति को प्रणाम करने के साथ करना पड़ता है–भो राजनीते प्रणमामि तुभ्यम्, अर्जुन वाडेकर का 'कण्टकार्जुनः' जिसमें आज की विषमताओं को एक-एक कण्टक का उपमान देकर व्यंग्य के माध्यम से उन पर प्रहार किया गया है।

व्यंग्य एक बहुत सशक्त माध्यम है समसामयिक समस्याओं की ओर पाठकों का ध्यान आकर्षित करने का। इस दिशा में शास्त्रार्थमहारथी माधवाचार्य ने 'टुडेस्मृति' लिखकर एक नई स्मृति की ही रचना कर डाली। इसकी अंग्रेजी मिश्रित संस्कृत शब्दावली जहाँ परिहास की सृष्टि करती है वहाँ पाश्चात्य सभ्यता में डूबते जा रहे समाज पर करारा व्यंग्य भी है। समसामयिक सामाजिक समस्याओं, उसके अन्तर्द्वन्द्वों को व्यंग्य लेखक

अपनी धारदार लेखनी से लिपिबद्ध कर देता है। व्यंग्य लेखन में एक प्रभावी नाम जो इधर उभरा है वह प्रशस्यमित्र शास्त्री का है। उनकी कृतियाँ संस्कृतव्यंग्यविलास, हासविलास, कोमलकण्टकावलि और नर्मदा इस दिशा में उल्लेखनीय प्रयास हैं।

देश के स्वतन्त्र होने के साथ देश में देशभक्ति की लहर चली। जिन देश भक्तों के बलिदान और सत्प्रयास से देश विदेशी शासन से मुक्ति पा सका उनका उदात्त चरित्र चित्रण करने की मानों होड़-सी लग गई। अनेक काव्य महात्मा गांधी, पंडित जवाहरलाल नेहरू, इंदिरा गांधी, भगत सिंह, चन्द्रशेखर आज़ाद, बालगंगाधर तिलक, वीर सावरकर आदि पर लिखे गए। इस प्रकार एक नया साहित्य उभर कर आया जिसमें संस्कृत साहित्यकारों ने इन महान् विभूतियों को अपनी श्रद्धांजलि अर्पित कर अपनी ओर तथा अपने देशवासियों की ओर से कृतज्ञता अभिव्यक्त की और आनेवाली पीढ़ियों को उनके महनीय योगदान से अवगत कराने का स्तुत्य प्रयास किया।

स्वतन्त्रता प्राप्ति के साथ-साथ देश की अस्मिता जगी। ब्रिटिश शासकों से मुक्ति दिलाने का जिन्होंने प्रयास किया था—केवल वे ही नहीं अपितु इससे भी पूर्वकाल के जिस किसी ने कहीं के भी विदेशी शासन का प्रतिरोध किया था—वे देशवासियों के आदर्श पुरुष या आदर्श महिला बन गए। इसी कड़ी में अदम्य साहस के साथ विशाल मुगल साम्राज्य के साथ लोहा लेनेवाले राणा प्रताप, छत्रपति शिवाजी, गुरु गोविन्दसिंह और ब्रिटिश शासनकाल में महिलाओं में अप्रतिम शौर्य को प्रदर्शित करने वाली झांसी की रानी लक्ष्मीबाई, श्रीमत्प्रताप-राणायणीयम्, प्रतापविजयम्, मेवाड़चरितम्, छत्रपतिचरितम्, शिवराज्योदयम्, शिवाजीचरितम्, झांसीश्वरीचरितम् आदि अनेक कृतियों के नायक या नायिका बन गए।

इन सब कृतियों ने संस्कृत साहित्य को एक नया रूप प्रदान किया है। जो इसे प्राचीन संस्कृत साहित्य से पृथक् करता है। समसामयिक समस्याओं को रेखांकित करने के लिए इसमें आवश्यकता पड़ी नई वस्तुओं, नए पदार्थों और नए भावों को अभिव्यक्ति प्रदान करने के लिए नए शब्दों की। आधुनिक संस्कृत साहित्यकार के सामने यह बहुत बड़ी चुनौती थी; उसने इसके लिए तीन प्रकार की पद्धति अपनाई—एक, विदेशी शब्दों को उसने यथावत् अपनाया, चायं-पिबति, रिवाल्वरं गुप्तौ धारयति, बमविस्फोटेन त्रासः समजनि, दूसरी, उसने ध्वनिसाम्य के आधार पर जहाँ अनेक बार अर्थसाम्य भी रहता था, शब्दों को गढ़ा, यथा पेट्रोल के लिए प्रतैल शब्द, मरुत्तरयानार्थं प्रतैलमपेक्ष्यते, चप्पल के लिए चपलोपानह्, चपलोपानहौ धारयित्वा, तिपाई के लिए त्रिपदी, त्रिपद्यामुपविष्टा, बिस्तरबन्द के लिए विस्तरबन्ध, साबुन के लिए स्वफेन, फूलदान के लिए पुष्पधानी, कलमदान के लिए कलमधानी, माली के लिए मालाकार के स्थान पर माली आदि। तीसरा, उनका संस्कृतानुवाद (Loan translation)—किया यथा कलाई घड़ी के लिए मणिबन्धघटी, रूमाल के लिए करकर्पट, तौलिए के लिए प्रोञ्छनक, नाइट गाऊन के लिए नक्तांशुक, स्टैथिस्कोप के लिए उरःश्रवयन्त्र आदि।

फिलाडेल्फिया में विश्व संस्कृत सम्मेलन चल रहा था। आधुनिक संस्कृत साहित्य पर आयोजकों ने एक Panel discussion रखा था। संयोगवश मैं उसका अध्यक्ष था। उस समय भारत के एक वरिष्ठ विद्वान् खड़े हो गए और कहने लगे कि आज भी जो संस्कृत में लिखा जा रहा है वह संस्कृत साहित्य है, जो पहले लिखा गया था वह भी संस्कृत साहित्य है। आधुनिक संस्कृत साहित्य में आधुनिकता क्या है—What is modern about the modern Sanskrit literature? तब मैंने कहा था कि इसकी विषयवस्तु, इसकी शब्दावली, इसकी लेखनशैली प्राचीन संस्कृत साहित्य से हटकर है। यही इसे आधुनिक बनाती है। विभक्ति प्रत्यय या तिङ् प्रत्यय लगने पर भी शब्दों के आकार में भेद है। सामान्य जीवन की कराह इसमें है। वह जीवन जिसका अन्तरंग प्राचीन होते हुए भी बहिरंग नवीन है, जो अपनी आस्थाओं से जुड़ा होने पर भी

कम्प्यूटर, इंटरनेट और स्पेस से जुड़ा है, जिसके मुहावरे और लोकोक्तियाँ उसके वर्तमान के परिवेश से निकलकर आ रही हैं और जो विश्व की अनेक भाषाओं के प्रभाव को अपने में समेटे हुए है। यह है वह संस्कृत साहित्य जो आधुनिक है क्योंकि, वह आधुनिकता का पुट लिए हुए है जिसमें से आधुनिक समाज झाँकता है, जो बीते युगों को ही अपने में लपेटे हुए नहीं है। इस साहित्य की अपनी एक पहचान है। यह संस्कृत साहित्य है अवश्य पर यह आधुनिक युग का संस्कृत साहित्य है। और यही है वह साहित्य जो संस्कृत को कभी मृत भाषा नहीं बनने देगा। जो अतीत से इसे यहाँ खींच लाई है वह जीवन्तता निःसंदेह इसे भविष्य तक भी खींच ले जाएगी।

आपने मुझे अवसर दिया अपनी बात कहने का और धैर्यपूवर्क मुझे सुना इसके लिए मैं आपका कृतज्ञ हूँ। सम्मान्य विद्वद्वृन्द, मैं यहाँ से जो मधुर स्मृतियाँ लेकर जा रहा हूँ वे मेरे आगामी जीवन में मेरा संबल बनेंगी।

*मेरा आप सब को बार-बार प्रणाम॥*

THE EPISODE OF GĀDHI ------------WHAT IT TEACHES US

-------Satya Vrat Shastri

It is typical of the Yogavāsistha to propound highly abstruse philosophical truth by means of narratives, anecdotes and parables. Out of the plethora of them there is the narrative of Gādhi which stands out prominently. It figures in the Fifth Book, the Upaśamaprakaraṇa, of the work. It is introduced for explaining that the world is an illusion which is removed by one's control over one's mind.

The narrative is as under: There was a virtuous Brahmin in the Kosala country of the name of Gādhi. From his very childhood he had no attachment to worldly objects. One day he left his kinsmen and went to a forest to practice penance. There he noticed a pond full of lotuses and entered into it for practicing austerities till the sight of Lord Viṣṇu. He continued staying in waster for eight months. One day Lord Viṣṇu appeared before him and offered him a boon. Gādhi requested him to show him the Māyā in the form of the world that he has created and which is the cause of blindness. So be it said the Lord. He would see the Māyā and then renounce it. With these words the Lord disappeared. Gādhi exhilarated with the sight of the Lord had bath in the same water where he was immersed and then something unusual happened. He forgot all the mantras and the meditation and saw himself dead. It was are sight: Gādhi seeing his own dead body, pale and listless, surrounded by his bewailing kinsmen who later took it to thecremation ground where fire reduced it to a heap of ashes.

The curtain draws. It is the next scene now. While still in waterGādhi notices himself in the womb of a Cāndāla woman who gives birth to him in due time. The new-born grows in the Cāndāla locality playing with fellow Cāndālas. As a young man he engages himself in Cāndala vocations, abominating and hideous. While of age he marries a Cāndala girland begets children from her. The life goes in its normal course as it would with any Cāndāla.

And then something happens. It is the third scene now. As Cāndāla Gādhi has a large family. Time passes. He is overwhelmed with old age. His wife dies. Distraught he moves hither and thither. In the course of his wanderings he happens to go the Kīra country. There in its capital city he notices on the auspicious royal elephant with a garland in its trunk let loose for finding a king on the death of the erstwhile one with hundreds of people in festivity. He continues staring at for long. The elephant then steps forward, lifts him up and garlands him. Amidst joyous cries of the people and the beating of the drums. He under the name Gālava is anointed the king. He continues ruling over the kingdom for eight years. Then one day he takes leave of all his regalia and moves out of the palace all by himself. Out he sees a group of Cāndālas singing. An elderly person from among them noticing him and addressing by his old name of Kaṭañja enquires of him about the treatment meted out to him by the king. The subjects through the windows (of their houses) see all this and feel cut up in that they were being ruled by a Cāndala. To absolve themselves of the sin of association with him they decide to immolate themselvesGood sense having been awakened in him through the association with good

people, he thinks of jumping into the fire lit by his ministers and officials to immolate themselves. He follows up this resolve of his and jumps into fire.

There is a change of scene here. Gādhi feeling the movement of his limbs as fire touches them, wakes up from his stupor. Well, he was in water. All that he had undergone was while being there itself. He out of it (water) and goes to his Āśrama, spends a few days there after which there repairs a loving guest of his who tells him in answer to his query that he is emaciated because he had perform three times the severe austerities like the vow of Cāndrayāna to absolve himself the sin of having stayed in the capital of the Kīra country for a month that had been ruled by a Caṇḍāla for eight years. This is something very strange to Gādhi. He was not able to make out as to how the guest could see something in actuality what he had seen in trance. It could well be Māyā. He wants to see the part of the events left out by the guest. He comes to the Bhūtamandala village where he is supposed to have spent his life as Cāṇḍāla. He finds there all that he had seen in trance. He having identified all the places he was associated with as Cāndāla, enquired of the villagers the past history of the village. They told him of a Cāndala called Kaṭañja who losing his wife in old age had emigrated from there and on entering the Kīra country had by a strange quirk of the royal elephant garlanding him had been proclaimed as king and ruled over it for eight years. He then moves to the Kīra country. It is the same there too. He then realizes that it is the Maya that Lord Visnu has shown him. He then makes up his mind to go to the root of the problem: From where does this illusion arise and where it is stationed. For a year and a half he stays in a mountain cave subsisting only on a sip of water. Then appears before him the Lord. He (Gadhi) then begs of Him to explain to him His Maya which is total darkness. How come, he asks Him, whatever the mind experiences under the influence of Vāsanās, the latent wishes or the desires, as in a dream it finds in a waking state. It was only just a moment that he was in water that he saw a dream. How could that have turned into reality? The false idea of his turning into a Cāndala, his birth and death in that form, the length and otherwise of it were all in the mind. How could he then see them outside of it. While he was immersed in water his mind had woven the web of his death as Gādhi, his rebirth as a Cāndāla, his growth in the Cāndāla locality, his marriage, his rearing a family, the death of his wife, his migration to the Kīra country, his rule over there for eight years and on being discovered his true identity his jumping along with other celebrities into the fire. All that was in dream. How could that be seen to be actually happening. To this the Lord says that all this web is the creation of the Self assumed the form of the mind under the impact of Vāsanās, latent desires. There is nothing outside of it, neither the sky, nor the mountains, nor the quarters. Everything is in the mind like the leaves etc. in a sprout. Just as fruits etc. expand from a sprout, in the same way earth etc. expand from the mind. Just as a potter makes pots and breaks them, in the same way the mind creates and withdraws unto it all the things. It is three-fold, it is of the seeing form, seeing for itself what goes on; it is past in the form of remembering what had gone on; it is of the future form in the form of accepting mentally what had gone earlier. When the Vāsanās, the latent desires, leave the mind, a being has no rebirth and what goes with it much like a tree with no earth under it not growing any leaves and flowers. It is through the reel going in his mind that Gādhi could see his Cāndālahood and his contact with the guest and all that he revealed to him. In reality there is nothing there, neither the Cāṇḍāla, nor the Kīra

country, nor its subjects. All that he had seen was under the influence of delusion, *vyāmoha*. Nothing exists outside the mind. What one thinks is real is also unreal, just a creation of the mind. When the mind returns to its original state of pristine purity, it does not experience anything. Though seemingly seeing the eyes do not see anything, the nose does not smell anything, the ears do not hear anything. That is the state of total bliss. A person with such a mind is truly delivered. He is away from the Māyā. This is what self-realization is and it should be the cherished goal of the knowledgeable ones to achieve it.

INDO-THAI HISTORICAL AND CULTURAL ...

## International Seminar
## On
## Sanskrit for Innovation

**Inaugural Session**
**10 A M - 12 Noon**

**Chair : Shri Ratnakar Gaikwad, I A S,**
**Hon'ble Vice-Chancellor,**
**University of Pune**

### Programme

1. **Vedic Prayer**
2. **Welcome Address : Prof. V. N. Jha**
3. **Release of CASS Publications : Shri Ratnakar Gaikwad**
4. **Kenote Address : Prof. Satyavrat Shastri**
5. **Speech of the Guest of Honour : Shri Bhagawan Joshi**
6. **Presidential Address : Shri Ratnakar Gaikwad**
7. **Vote of Thanks : Dr. B K Dalai**

**Tea**

INDO-THAI HISTORICAL AND CULTURAL LINKAGES



**ssarin**

**From:** "satyavratshastri" <satyavratshastri@airtelbroadband.in>
**To:** <vnjha@unipune.ernet.in>
**Sent:** Saturday, June 24, 2006 11:12 AM
**Subject:** Seminar on "Sanskrit for Innovation

My dear Prof. Jha,
I am deeply obliged to you for your kind invitation for the National Seminar on "Sanskrit for Innovation" scheduled for July 24--27, 2006 which I gladly accept.
The topic "Sanskrit and Fine Arts", I am afraid, is too wide for me. Fine arts include in their ambit such arts as painting, scuplture and music which require an expertise which I lack. I have been studying Sanskrit drama all through. I would appreciate if you kindly allow me to speak on the topic "Innovative Application of Sanskrit to Modern Drama". In anticipation of your approval I am enclosing herewith a summary of it for your kind perusal.

Looking forward to hearing from you and offering you the warmest of personal regards.
I remain,
Sincerely Yours,
Usha Satyavrat

INNOVATIVE APPLICATION OF SANSKRIT TO MODERN DRAMA

SUMMARY

Writing of plays and their production in India go back to a very early period, Bharata in his Natyasastra has given a detailed description of the stage and the types of the plays that could be put on boards to be followed by many other works on dramaturgy and rhetorics which also have fairly voluminous sections on dramatics in them. In its onward march coming down to the modern period drama in Sanskrit has come to assume different shapes and forms unknown to the old period because of the new scientific and technological developments. Plays for the radio and the television are the common enough now scores of them having been written and produced over the years successfully. Though literature does notice shorter forms of the plays, there was nothing of the form of one-act plays which are the vogue now; the Anka, the Bhana, etc. having a fixed character of their own not fitting the present-day one-act form which has unmistakably the imprint of the English or vernacular literature.
It is not that some individual one-act play has been written or produced some where, big collections of them have appeared over the past few decades like the Pariksinatakacakram, a collection of twenty-one plays by Late Ogeti Parishit Sarma, Chatrenatakacakram, a collection of eighteen plays by Late V.K. Chatre, the Ekankanavarastnamanjusa of eleven one-act plays by Late Naval Kishore Kankar.
The innovative approach in the application of Sanskrit to drama is noceable in connecting the foreign dramas with it. Of late a number of Shakespearean dramas like Othello and Merchant of Venice, the former under the same title and the latter under the title Venicavanijam have been given the Sanskrit garb from J.B. Chaudhuri. Similarly
the Hamlet of Shakespeare has got the Sanskrit form under the tites Dinarkarajakumarahemalekham and Candrasenah at the hands of Sukhamoy Bhattacharya and S.D. Joshi respectively. The Faust of Goethe has become Visvamohanam at the hands of S.N. Tadpatrikar.
The most significant development of late has been the evolution of the Sanskrit stage along new lines. The intricate Rangasalas described by Bharata being no longer available for staging the plays, a new technique had to be applied to meet the requirements of the present age, the light and the sound effect and other technicalities. One or two instances would suffice to give an idea of it. In the play Madanadahanam of Ramesh Kher where the burning of Kama by Siva's third eye is described, the arrival of the spring is shown by dropping down the creepers kept at the top away from the view of the spectators, and the burning of Kama by switching on an electric bulb concealed in the matted hair of the Lord giving the impression of the issuing of the fire. In the play the Naciketasam of Krishna Lal the lowing of the cows is shown by playing the cassette from behind the curtain. In the Shakespearean plays the entire ambience is of the Victorian period with the long hats and the trousers. In the Anarkali of V. Raghavan it is that of the Mughal period.
All this shows that Sanskrit has infinite capacity for innovation which has kept it transiting from one millenium to the other.

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The most significant development of late has been the evolution of the Sanskrit stage along new lines. The intricate Rangasalas described by Bharata being no longer available for staging the plays, a new technique had to be applied to meet the requirements of the present age, the light and the sound effect and other technicalities. One or two instances would suffice to give an idea of it. In the play Madanadahanam of Ramesh Kher where the burning of Kama by Siva's third eye is described, the arrival of the spring is shown by dropping down the creepers kept at the top away from the view of the spectators, and the burning of Kama by switching on an electric bulb concealed in the matted hair of the Lord giving the impression of the issuing of the fire. In the play the Naciketasam of Krishna Lal the lowing of the cows is shown by playing the cassette from behind the curtain. In the Shakespearean plays the entire ambience is of the Victorian period with the long hats and the trousers. In the Anarkali of V. Raghavan it is that of the Mughal period.
All this shows that Sanskrit has infinite capacity for innovation which has kept it transiting from one millenium to the other.

INDO-THAI

**Chandra Sharat-A10937**

**From:** satyavratshastri [satyavratshastri@airtelbroadband.in]
**Sent:** Sunday, July 09, 2006 12:23 PM
**To:** Chandra Sharat-A10937
**Subject:** Fw: Keynote Address

----- Original Message -----
From: "Professor V N Jha" <vnjha@vsnl.net>
To: <satyavratshastri@airtelbroadband.in>
Sent: Saturday, July 08, 2006 10:27 PM
Subject: Keynote Address

Dear Prof. Satyavrat Shastriji,
I am writing this mail to request you to kindly deliver the keynote address at the Inaugural Session of the National Seminar on "Sanskrit for Innovation" on 24th July, 2006 at 10AM in the Namdeo Hall of the University of Pune.
You may recollect, during your last visit to Pune I had discussed the topic of the seminar with you. We would like to highlight the fact that knowledge of Sanskrit puts one in a very advantageous position to derive insight from the sanskrit traditions for innovative thinking and creativity. I believe you agree with me.
Please let me know your arrival and departure schedule.

Looking forward to meeting you,

With warm personal regards,
VNJha

--
Professor V N Jha,
Director,
Centre of Advanced Study in Sanskrit,
University of Pune,
Pune-411007.
Phone- 00-91-20-25691220 (O),25601290(Chamber)
00-91-20-27201458 (R)
e-mail : <vnjha@vsnl.net>
Home Page :http://www.unipune.ernet.in/dept/cass/

**Chandra Sharat-A10937**

**From:** satyavratshastri [satyavratshastri@airtelbroadband.in]
**Sent:** Sunday, July 02, 2006 7:23 PM
**To:** Chandra Sharat-A10937
**Subject:** Fw: Seminar on "Sanskrit for Innovation

----- Original Message -----
From: "Professor V N Jha" <vnjha@vsnl.net>
To: "satyavratshastri" <satyavratshastri@airtelbroadband.in>
Sent: Saturday, June 24, 2006 11:11 PM
Subject: Re: Seminar on "Sanskrit for Innovation

Dear Dr. Usha Satyavratji,
Thank you for accepting my invitation for the seminar. Topic chosen by you is perfectly all right.
Looking forward to meeting you,
With best regards,
VNJha

> My dear Prof. Jha,
> I am deeply obliged to you for your kind invitation for the National
> Seminar on "Sanskrit for Innovation" scheduled for July 24--27, 2006 which
> I gladly accept.
> The topic "Sanskrit and Fine Arts", I am afraid, is too wide for me. Fine
> arts include in their ambit such arts as painting, scuplture and music
> which require an expertise which I lack. I have been studying Sanskrit
> drama all through. I would appreciate if you kindly allow me to speak on
> the topic "Innovative Application of Sanskrit to Modern Drama". In
> anticipation of your approval I am enclosing herewith a summary of it for
> your kind perusal.
>
> Looking forward to hearing from you and offering you the warmest of
> personal regards,
> I remain,
> Sincerely Yours,
> Usha Satyavrat
>
>
> INNOVATIVE APPLICATION OF SANSKRIT TO MODERN
> DRAMA
>
> SUMMARY
>
> Writing of plays and their production in India go back to a very early
> period, Bharata in his Natyasastra has given a detailed description of

INDO-THAI HISTORICAL AND CULTURAL

> the stage and the types of the plays that could be put on boards to be
> followed by many other works on dramaturgy and rhetorics which also have
> fairly voluminous sections on dramatics in them.
> In its onward march coming down to the modern period drama in Sanskrit has
> come to assume different shapes and forms unknown to the old period
> because of the new scientific and technological developments. Plays for
> the radio and the television are the common enough now scores of them
> having been written and produced over the years successfully. Though
> literature does notice shorter forms of the plays, there was nothing of
> the form of one-act plays which are the vogue now; the Anka, the Bhana,
> etc. having a fixed character of their own not fitting the present-day
> one-act form which has unmistakably the imprint of the English or
> vernacular literature.
> It is not that some individual one-act play has been written or produced
> some where, big collections of them have appeared over the past few
> decades like the Pariksinatakacakram, a collection of twenty-one plays by
> Late Ogeti Parishit Sarma, Chatrenatakacakram, a collection of eighteen
> plays by Late V.K. Chatre, the Ekankanavarastnamanjusa of eleven one-act
> plays by Late Naval Kishore Kankar.
> The innovative approach in the application of Sanskrit to drama is
> noceable in connecting the foreign dramas with it. Of late a number of
> Shakespearean dramas like Othello and Merchant of Venice, the former under
> the same title and the latter under the title Venicavanijam have ~~been~~ got
> ~~given~~ the Sanskrit garb from J.B. Chaudhuri. Similarly
> the Hamlet of Shakespeare has got the Sanskrit form under the tites
> Dīnarkarājakumārahemalekham and Candrasenaḥ at the hands of Sukhamoy
> Bhattacharya and S.D. Joshi respectively. The Faust of Goethe has become
> Viśvamohanam at the hands of S.N. Tadpatrikar and the Cup of Tennyson the Kamalā-vijayanāṭakam
> The most significant development of late has been the evolution of the
> Sanskrit stage along new lines. The intricate Rangasalas described by
> Bharata being no longer available for staging the plays, a new technique
> had to be applied to meet the requirements of the present age, the light
> and the sound effect and other technicalities. One or two instances would
> suffice to give an idea of it. In the play Madanadahanam of Ramesh Kher
> where the burning of Kama by Siva's third eye is described, the arrival
> of the spring is shown by dropping down the creepers kept at the top away
> from the view of the spectators, and the burning of Kama by switching on
> an electric bulb concealed in the matted hair of the Lord giving the
> impression of the issuing of the fire. In the play the Naciketasam of
> Krishna Lal the lowing of the cows is shown by playing the cassette from
> behind the curtain.
> In the Shakespearean plays the entire ambience is of the Victorian period
> with the long hats and the trousers. In the Anarkali of V. Raghavan it is
> that of the Mughal period.
> All this shows that Sanskrit has infinite capacity for innovation which
> has kept it transiting from one millenium to the other.
>
>

--
Professor V N Jha,

His Holiness Swami Ji, Prof. Rajalakshmi Sreenivasan, Prof. Pandurangi, Prof. Tatacharya, Prof. Prahladacharya, Prof. Nagasampige and the galaxy of scholars present here

I deem it a great privilege to be with you this forenoon to participate in the Seminar on Ānandamayādhikaraṇa . It is my second visit to the Pūrnaprajña Vidyapith. The first was some two decades back when my revered friend Prof. M.P.L. Sastry had accompanied me to it and had introduced me to its varous activities which he was planning for it. Pūrṇatrayī is the journal, I remember, he was editing its had invited me to contribute an article to it which I had done. It is so nice for me to return to the Vidyapith and see for myself the great strides it has taken in the intervening period. It has brought out a number of publications which can do any institution proud.It has elicited the support of a number of stalwarts in the field and has won recognition from the Govt. of India as a centre of research . It is now headed by an erudite scholar Prof. Rajalakshmi Sreenivasan who is all set to give it a new orientation. Under her dynamic leadership it is sure to grow from strength to strength.

The theme of the Seminar is the Ānandamayādhikaraṇa which forms the sixth Adhikaraṇa of the Brahmasūtra. The Adhikaraṇa proclaims Brahman to be full of bliss, ānandamaya. In the second chapter of the Taittirīyopaniṣad there is progressive definition of the nature of Self as consisting of anna, food; prāṇa, life; manas, mind and vijñāna, understanding. This is followed by the statement that "different from and within that which consists of understanding is the Self consisting of bliss : tasmād vā etasmād vijñānamād anyo 'ntara ātmā ānandamayaḥ (II.5). There could be an objection here. It could be said that the Self consisting of bliss is secondary and not the principal Self; it being subject to rebirth as it forms a link between a series of selves since it is said to have joy and so forth for its limbs and is embodied. The answer to this is that it is the Highest Self because of repetion, abhyāsāt, in the Upaniṣads. For logical exposition and grasp one is led from one stage to the other till we reach the Highest which accounts for the attribution of limbs and body to it. It is not said of ānanda that there is another Self inside it as it is said of anna, prāṇa, manas and vijñāna. According to Rāmānuja the Self of bliss is other than the invidual soul , it is Brahman itself. Further on says he that the self consisting of knowledge is the individual self while the self consisting of bliss is the Highest self. When Brahman is said to be the support it means no support outside itself

Brahman is rooted in itself.

According to Śrikantha the self of bliss is the Parā-śakti otherwise paramākāśa. The Sūtrakāra refers to Brahman itself as the self of bliss. Since there is no fundamental difference between the parā-śakti which is the attribute, dharma, of Brahman and which possesses the dharma.

According to Nimbārks what consists of bliss is the Supreme Self alone and the individual soul.

There is a lot of discussion on the Adhikarana and the different ācaryas of old have tried to give their exposition of it which will form the basis of the discussion in the present two-day Seminar. ~~which I have the privilege of~~ ~~With these few words I~~ formally inaugurate ~~the Seminar.~~

# INNOVATIVE APPLICATION OF SANSKRIT TO MODERN DRAMA

----------Usha Satyavrat

Sanskrit drama has continued its march through centuries, with interest in it undiminished a testimony to which is furnished by more than three hundred plays written and published in the present century of which a substantial number has also been put on boards. Shorter plays suiting the modern audiences with constraints of time have surfaced now in the form of one-Act plays. Apart from individual plays there have appeared a few good collections of them like the *Upaniṣadrūpakāṇi*[1], a collection of four plays on Upaniṣadic themes by K.T. Pandurangi, the *Rūpakacakra*[2], a collection of five plays by Srijiva Nyayatirtha, *Navanāṭyamañjarī*[3], a collection of six plays by B.G. Dhok, the *Parīkṣinnāṭakacakram*[4], a collection of twenty-seven plays by Ogeti Parikshit Sarma, the *Nāṭypañcāmṛta*[5], the *Catuṣpathīya*[6] and the *Rūparudrīyam*[7], collections of five, four and eleven plays respectively by Abhiraja Rajendra Mishra, the *Camatkāra*[8], a collection of nine plays by Krishna Lal, the *Tripatrī*, a collection of three plays by Shiva Prasad Bharadwaj, the *Madhurāmlam*[9], a collection of five plays by Vina Pani Patni, the *Ekāṅkanavaratna-mañjūṣā*[10], a collection of nine one-act plays by Naval Kishore Kankar, the *Ekāṅkacamatkṛti*[11], a collection of eleven one-act plays by Ram Kishore Mishra, the *Nāṭyatrayī*[12], a collection of three plays by Ram Krishna Sharma and the *Navamālatī*[14], a collection of nine short plays by Nod Nath Mishra.

Radio being a part of modern life a number of Radio plays have recently been produced and published. Attempts have also been successfully made to put up Sanskrit plays on the Television.

The innovative approach in the application of Sanskrit to drama is noticeable in connecting the foreign dramas with it. Of late a number of Shakespearean dramas like Othello and Merchant of Venice, the former under the same titleand the latter under the title Venicavanijam have got the Sanskrit garb from J.B. Chaudhuri. Similarly the Hamlet of Shakespeare has got the Sanskrit form under the titles Dīnārkarājakumārahemalekham and Candrasenah at the hands of Sukhamoy Bhattacharya and S.D. Joshi respectively. The Faust of Goethe has become Viśvamohanam at the hands of S.N. Tadpatrikar and The Cup of Tennyson the Kamalāvijayanāṭakam.

A most significant development in modern Sanskrit drama has been the revival of the Sanskrit stage. There surely must have been one, fairly well-developed at that, at the time of Bharata who gives an elaborate description of it in his *Nāṭyaśāstra* which continued for quite a few centuries as testified by later works on Dramaturgy. In some period of history, however, its continuity got broken with the result that nothing of the traditional stage is available to the present period. When some of the more enterprising ones among the present-day Sanskritists tried to put on boards the old Sanskrit plays or for that matter the new ones, they had nothing to fall back upon by way of stage, except, of course, the description of it in the *Nāṭyaśāstra* and other works on Dramaturgy. They had then two options: To recreate the stage after the description of it in old dramaturgical texts or to build it up anew after their own imagination keeping in view what actually was available to them by way of stage. They preferred to exercise the second option. As a matter of fact, they had to do so. Their resources being what they were or are, they could not hope to build the theatre halls, the Raṅgaśālās, described in old texts. Moreover, they had to take into account the requirements of the present age; the light and the sound effect and other technicalities. In any case, the stage does not go by language. On the same stage can be put up a play of Shakespeare, of Tagore, of Jayashankar Prasad, of Mohan Rakesh or of Dharmavir Bharati. Why not then a play of Bhāsa, of Kālidāsa, of Bhavabhūti, of Shrijiva Nyāyatīrtha, of Haridāsa Siddhāntavāgīśa, of J.B. Chaudhuri, of Y. Mahalinga Sastri, of V. Raghavan or for that matter of any other ancient or modern Sanskrit playwright? Even within the parameters of what is available, a distinctiveness can be generated by creating the atmosphere well-suited to the play with matching costume, jewellery and setting. Its only distinctive feature would then stand its medium which would distinguish it from others while everything else would remain the same. The point can very well be illustrated with reference to the play the *Mṛcchakaṭika* of Śūdraka and its by far the most well-known Hindi version *Miṭṭī kī Gāḍī* by Dharma Vir Bharati. Both the

plays, the Sanskrit original and its Hindi version, will have to have the same setting. Cārudatta in both will have to be shown as a typical Brahmin with *dhoti* and *uttarīya* and Vasantasenā in *sari* and traditional jewellery. It would not work to show Cārudatta in trousers and Vasantasenā in jeans on the ground that the play is being produced on modren stage. Habib Tanvir, the well-known producer, who attempted this in some of his performances of the classical plays invited frowns and ridicule not only from the lovers of Sanskrit but also from others. To illustrate the point with one more example, the play *Anārkalī*[15] of V. Raghavan, though in Sanskrit, will have to have Prince Salim in Mughal-cut beard and the Chudidars. In no way can he be shown clean-shaven and in *dhoti*. Similarly in any rendering of Shakespearean plays the characters will have to be shown in typical Victorian outfit with the whole setting reflecting the spirit of the age.

As the present-day Sanskritists have to depend upon their imagination for the production of the plays, as stated earlier, it is not unoften that their innovative genius comes to the fore for depicting certain situations difficult of presentation on the stage ordinarily. They press into service, to serve their purpose, the modern aids with quite successful results. Thus in the play the *Madanadahanam*[16] of Ramesh Kher which deals with the theme of the burning of Kāma by Śiva with the fire from his third eye, the arrival of the spring, as suggests the playwright through the stage direction, the *nāṭyanirdeśa*, can be depicted by hanging down the creepers kept at the top in such a way as to be out of the view of the audience. Similarly, suggests he, an artificial eye of cotton could be put in Śiva's forehead and an electric wire passed through his matted hair with a bulb concealed in it. At the appropriate moment the light is to be switched and the bulb lighted for a while to give the appearance of the fire coming out of the forehead. Kāma can be made to fall behind an artificial hill placed on the stage. There could be released a lot of smoke of the unguents symbolizing Kāma's burning. In the *Adhyātma*[17] the playwright Krishna Lal suggests the depiction of the scene of the gifting of the cows by Vājaśravas by putting their shadow

on the screen. To give the whole scene a more realistic touch he further suggests that the lowing of the cows could be played (possibly from behind the screen) through a cassette.

A rather noteworthy point about modern Sanskrit drama is the departure it has begun to show in themes. There are plays in Sanskrit now on social problems like the *Vidhiviparyāsa*[18] of Shrijiva Nyāyatīrtha---on the equality of the sexes, the *Parivartana*[19] of Kapil Dev Dwivedi and the *Āścarya*[20] of Krishna Lal on the problem of dowry, the *Snuṣāvijaya*[21] of Sundaresh Sharma and the *Ayodhyākāṇḍa*[22] of Y. Mahalinga Sastri on the problem of the conflict between the daughter-in-law and the mother-in-law, the *Apasara-mahimā*[23], again of Krishna Lal, on the relationship between the officers and the subordinates, the *Lālāvaidya*[24] and the *Mālābhaviṣya*[25] of Skand Shankar Khot on the quack physicians and the pseudo-astrologers, the *Markaṭamārdalika*[26] of Y. Mahalinga Sastri on the cheats assuming postures to deceive innocent people. There are political plays now like the *Kāśmīrasandhānasamudyama*[27] and the *Hyderābādavijaya*[28] of Nirpaje Bhim Bhatt on the problem of integration of Kashmir and Hyderabad respectively and the *Bāngladeśodaya*[29] of Ram Krishna Sharma on the coming into being of Bangladesh. There are also plays in Sanskrit now on the prominent social and political personalities of India like Swami Vivekananda, Vir Savarkar, Bal Gangadhar Tilak, Mahatma Gandhi, Jawaharlal Nehru and Indira Gandhi as also on the old heroes like Rana Pratap and Chatrapati Shivaji.

and the Yautukam of Kshem Chand

Innovation in Sanskrit drama is a continuous process with the Sanskrit playwrights opting for the latest varieties like the street corner performances or what goes by the name of Nukkad plays in vernaculars. And it is not always the professionals who act in them. The amateurs too try their hand at it and very successfully at that. Whem Mrs. Rama Chaudhuri was alive she had in her drama troupe the Pracyavani even some I.A.S. officers who would act in plays, their Samskrit pronunciation being fairly upto the mark.

It is the innovative approach that had kept the Sanskrit drama alive in the last century and it is the same

the centuries before it

in the present one.

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मान्याः महामहिमराज्यपालमहाभागाः, कालिदासकादम्बरीनिदेशका
विद्वद्वरेण्या डा० कमलेशदत्तत्रिपाठिमहाभागाः दिल्लीतो विविधेभ्यः
समुपस्थिताः कालिदासवाङ्मये कृतभूरिपरिश्रमाः पण्डितप्रवेकाः अन्ये
च समुपस्थिता विद्वांसो विदुष्यश्च,

१९६८ कालिदाससमारोहोद्घाटनावसरे ऽत्र समुपस्थितस्य मे मनसि
महान् प्रहर्षः। प्रतिवर्षमेवमेव सप्ताहं यावत् कालिदासमहोत्सवो ऽत्र
प्रवर्तते। विभिन्नेभ्यो विविधेभ्यश्च विद्वांसो ऽत्र समागच्छन्ति कालिदास-
विषयिणीं च चर्चां प्रवर्तयन्ति। चित्रकाराश्च कालिदासकृति-
सम्बद्धानि चित्राणि चित्रयन्तो रोचकतामावहन्ति प्रदर्शनीं दर्शका-
नन्दोपनयन्ति। रङ्गकर्मिणश्चात्र नाट्यविधानकौशलं प्रदर्शयन्ति।
सर्वमेतत्सर्वं वातावरणं सप्ताहं यावत् कालिदासमयमेव भवति।

कालिदासो न केवलं कविरपि तु महाकविः। आनन्दवर्धनेन
द्वित्रेषु पञ्चषेषु वा महाकविषु स परिगणितः—
'अस्मिन्नतिविचित्रकविपरम्परावाहिनि संसारे कालिदासप्रभृतयो
द्वित्राः पञ्चषा वा महाकवय इति गण्यन्ते।' कविषु कनिष्ठिका-
धिष्ठितस्यास्य महाकवेर्दृश्यश्रव्यकाव्येषु कश्चनानितरसाधारणो
विच्छित्तिविशेषः समुन्मिषति। न केवलं काव्यविधाननैपुण्य-
मेवास्य सहृदयहृदयानि स्पृशति, अपि तु साहसिकत्वमपि।
पुरा प्रायशो नाट्यप्रयोगा राजमण्डपेष्वेव प्रावर्तन्त यत्र राजानो
राजपरिवाराश्च समुपस्थिता अभूवन्। तेषां वास्तविकं यत्
स्वरूपं तस्य वर्णनं तत्समक्षमेव परमं साहसमपैक्षत। तदेव
साहसं कालिदासः प्रदर्शयति यदा शाकुन्तले शार्ङ्गरवमुखेन
सोऽभिधत्ते —

परातिसन्धानमधीयते यैर्विद्येति ते सन्तु किलाप्तवाचः।

एवमेव मालविकाग्निमित्रे देवीमुखेन "यदि राजकार्येष्वपी-
दृश्युपायनिपुणता ऽऽर्यपुत्रस्य स्यात्ततः शोभनं भवेदि"ति
विलासितामाश्रितान् स्वकालिकान् नृपतीन् स निपुणमधि-
क्षिपति। राजपुरुषा यथा ऽद्यत्वे व्यवहरन्ति तथा कालिदास-
काले ऽपीति शाकुन्तले धीवरराजपुरुषसंवादाद् ज्ञातुं शक्यते।
ये च शासनव्यवस्थार्थं नियुक्ता रक्षापुरुषाः कथं राज-
पुरस्कारधनमपि पुरस्कृतस्य आच्छिन्दन्ति तैः सह च
कादम्बरीसाक्षिकं सौहृदमापादयन्तीति तद्वर्णनादवगन्तुं
शक्यते।

न भवेदु
अस्माद्धर्मिकत्वविषये शार्ङ्गरवेणोक्तं वचनं स्वल
धीमतां कश्चिदविषयो नामेति तत्त्वाद्विपश्चिति कालिदासे
सुतरां चरितार्थतां भजते। नास्ति तादृशः कश्चन

ह्यादृशो विषयो यस्तेन स्वकृतिषु न स्पृष्टः। तस्य श्रव्यकाव्येषु दृश्यकाव्यता दृश्यकाव्येषु च श्रव्यकाव्यतेति - विलक्षणतामेव विभर्ति। तस्य महाकाव्यान्युपजीव्य केवलं विंशशताब्द्यामेव संस्कृतनाट्यकर्तृभिरेकचत्वारिंशन्नाट्यकृतयः सन्दृब्धा यान्यनेकशोऽनेकत्र प्रयुक्तान्यपि। किं किं वाऽस्य महाकवेर्विषये वक्तुं न शक्यम्? सोऽयमस्य महिमा कालिदासाष्टकमिति रूपेण श्लोकैः पद्यैरुपवर्णितः। तदेवात्रोक्ततां पुरतः समुपस्थाप्य गिरं स्वकीयामुपसंहर्तुमिच्छामि —

## महाकविकालिदासाष्टकम्

गङ्गोदधारा इव शुद्धरूपाः
शशाङ्कलेखा इव कान्तिमत्यः।
नूत्नार्थविज्ञानविभासयित्र्यः
श्रीकालिदासस्य गिरो विभान्ति ॥१॥

अंशुप्रकर्षेण यथांऽशुमाली
हिमातिरेकेण यथा हिमाद्रिः।
तथा कवित्वस्य भरेण दिव्ये-
नायं कविप्राग्रहरो विभाति ॥२॥

पुराणमित्येव न साधु सर्वं
नैवानवद्यं नवमित्यभाति।
महाकवेः काव्यकलाविलासे
प्रत्नत्वनूतनत्वसमन्वयोऽस्ति ॥३॥

शब्दार्थसाहित्यमपूर्वमस्य
काव्येषु यश्च रसप्रवाहः।
सर्वाञ्जनानुन्मदयन्ति सत्यं
कुर्वन्ति तांस्तद्वशगान् हठाच्च ॥४॥

वेगाद्वहन्ती च न चोन्नता च
गम्भीरभावा च न चाप्रसादा।
रसोत्तरङ्गा प्रतिभा विभाति
महाकवेर्दैवतरङ्गिणीव ॥५॥

निजाद्वितीयप्रतिभोत्थदीप-
शिखेव कान्त्यावलिरस्य दीप्रा।
सम्प्रापयत्यन्यकवीन्द्रवाक्य-
समूहमत्यन्तविवर्णभावम् ॥६॥

पदावलिं कोमलकान्तरूपां
न्यस्यन् यथास्थानममुं कवीन्द्रः।
लावण्यलङ्कारभरेण पूर्णा-
न्नामालि काव्यसमराभिजुष्टः ॥७॥

कविप्रवेकेषु तु सत्स्वनेके-
ष्वनेन भूमिः सविशेषशोभा।
नक्षत्रताराग्रहसङ्कुलाऽपि
ज्योतिष्मती चन्द्रमसैव रात्रिः ॥८॥

सत्यव्रतशास्त्री
२२ नवम्बर, २००४

उज्जयिनी
कालिदाससमारोहः

# INDO-THAI HISTORICAL AND CULTURAL LINKAGES

## THE HERITAGE PARKS OF SUKHOTHAI AND KAMPHAENG PHET---REMAINS OF BRAHMANICAL SITES AND ARTEFACTS

----------Satya Vrat Shastri

Of the three Historical Parks situated not far from each other, Sukhothai, Kamphaeng Phet and Si Satchanalai declared as Heritage Sites by Unesco, only two, the Sukhothai Historical Park and the Kamphaeng Phet Historical Park have Brahmanical sites and the Brahmanical artefacts discovered from areas around them which are now housed in the Museums there and the National Museum, Bangkok. As many as fourteen images of Hindu gods like Śiva, Viṣṇu, Hari-Hara and goddess Umā have been found from the Brahmanical shrines of the Sukhothai Historical Park which except two are now housed in the National Museum, Bangkok. The two of Viṣṇu and Hari-Hara are in the Ramkamhaeng National Museum, Sukhothai.

### Shrines of Sukhothai

#### Thewalai Kaset Phiman/Ho Thewalai

It is mentioned in the Stone Inscription of King Li Thai of 1361 A.D. This records the placing of the images of Śiva and Viṣṇu in the shrine in 1339 A.D. for Brāhmaṇas to worship.

The Inscription reads:

In 1271 Śaka, year of the Ox , on Friday , the 11th of the waxing moon of Āṣāḍha in the ṛksa of Pūrvāṣāḍha at sun rise the king (Phra Pada Kamrateng AN Sri Sūryavaṁśa Rāma Mahārājādhirāja) erected an image of Maheśvara and an image of Viṣṇu in the Devālaya Mahākṣetra of this Mango Grove.....for all the ascetics and the Brāhmaṇas to worship for ever....

Khmer language, Face 1, Lines 51-53.

An important thing in this Thewalai, Devālaya, is the base of a hall where these images originally stood. The hall is in the Maṇḍapa shape with eight columns and is 12 metres wide. This ancient monument was excavated and restored in 1970 A. D.

A peculiarity of the monument, the Śiva shrine, is that it lies straight in the direction of the Śiva Cave which is at the top of a faraway mountain noticeable from there.

#### Wat Si Sawai

It is situated 300 metres southwest of Wat Mahathat and is surrounded with beautiful scenery. Interesting work of art in it is the main Prang that consists of three towers of

Lopburi style. In its front there are two bases of Vihāras located next to each other and surrounded with bricks/slate boundary wall. The outer wall is of laterite. From its excavation and renovation fragments and antiques were found such as a lintel showing Visṇu stepping over the ocean, fragments of a bronze idol, a Liṅga and a Buddhist image of Lopburi style. King Rama VI of the Chakri dynasty visited this temple when Crown Prince. He had found the image of Svayambhū (Śiva) in the Vihāra. Hence it is assumed that Wat Si Sawai was once the ancient site of the Brāhmaṇa religion.

Some Hindu sculptures were discovered from Wat Si Sawai. They are preserved now in the Ramakamhaeng Museum at Sukhothai. These are

(i) an image of Ḥari-Hara in bronze of Sukhothai art, $14^{th}$—$15^{th}$ Cen. A.D.
(ii) an image of Śiva in bronze , Sukhothai art, $14^{th}$—$15^{th}$ Cen. A.D.
(iii) torso of Śiva in stone
(iv) torso of Śiva in stone
(v) right arm of a deity

**Taphadaeng Shrine**

It is situated north of Wat Mahathat. Also called Phra Sua Muang Shrine its architectural style is a copy of the Khmer art which exercised influence over Sukhothai during the reign of King Sūryavarman II of the $12^{th}$ Cen. A.D. An excavation here revealed significant sculptures such as a figure of Śiva and a goddess. According to their accessories and dress it looks typically a Khmer sculpture of the Angkor Wat art of around the $11^{th}$ Cen. A.D.

**Wat Phra Phai Luang**

This ancient site is situated in the northern part outside the town of Sukhothai. It is adjacent to the outer enclosure of Sukhothai with Phra Ruang passing the eastern part. It is known as one of the significant ancient sites of Sukhothai because it demonstrates historical traces of art having existed before the establishment of the town of Sukhothai until the late Sukhothai period. The cluster of ancient sites in the middle is surrounded with two moats. The outer moat is square shaped with approximately one kilometer width each side. The inner moat is smaller than the outer one. It looks there was no moat in the eastern part. There are three Prangs or Prasads representing the three essences of the ancient site. This is because the style of these towers and the decoration are similar to the Khmer art of the reign of King Jayavarman II. In the $13^{th}$ Cen. A.D. these towers were the place of worship of the Hindus. This is because the fragments of an idol and a pedestal were found from here. Since King Jayavarman VII had a strong belief in Mahāyāna Buddhism, he renovated the towers and highlighted the pediment and the stucco illustrating the previous life of the Buddha.

### Wat Phra Phai Luang

Located to the east of the northern gate and the outer rampart of Sukhothai, it is considered a group of ancient edifices of great significance because its buildings constructed in different phases have left impressive evidence of the evolution of Sukhothai art.

The oldest ancient monuments in this ancient temple are three buildings constructed in Prasad form (imitating Hindu Śikhara Vimānas). At present two of them are still in existence with their bases only in sight. The remaining one in the north is adorned with stuccoed relief depicting the stories of the Buddha like at a Prasad at Wat Mahathat at Lopburi Province and a Pallial Prasad at Angkor. In addition there are stuccoed reliefs depicting deities of Hinduism, such as an image of Śiva and an image of Brahmā. These help confirm the supposition that around the 13th Cen. A.D. communities in Sukhothai had cultural contact with Khmers in the reign of King Jayavarman VII and were also associated with a town under the Khmer influence called Lavo (the present Lopburi Province). To the east of the Prasad are located a Vihāra and a Chedi in pyramid shape with every sloping side decorated with superimposed receding porches which are similar to those of Kutkut Chedi in Lampun Province for enshrining the stuccoed image of the Buddha.

### The Brahmanical Artefacts in the Ramkamhaeng Museum

Among its many exhibits this museum at Sukhothai had some Brahmanical artefacts which, apart from those mentioned in connection with the description of the Thewalai Si Sawai are:

(i) a Śivaliṅga in sandstone, Lopbiri art, 11th—12th Cen. A.D.
(ii) pedestal of Liṅga or Yoni, Lopburi art, 11th—12th Cen. A.D.
(iii) an image of Hari-Hara, Sukhothai art, 14th Cen. A.D.
(iv) an image of Viṣṇu, Sukhothai art, 14th Cen. A.D.
(v) a panel depicting Viṣṇu resting on the celebrated serpent Śeṣa with its seven hoods with seated Lakṣmī holding the feet of the Lord in her arms. From the navel of the Lord springs forth a lotus stalk with full-blossomed lotus on which Brahmā is comfortably seated in a posture of worship. With a little towards the side of the feet there is the figure of a recluse with matted hair and rosary who could be Śiva. If this surmise were to be correct, then the panel would be representing the entire Hindu Trinity which would distinguish it from a similar panel at Prasad Panom Rung.

**Shrines of Kamphaeng Phet**

About 65 Kms. From Sukhothai the Historical Park of Kampheng Phet has a Hindu shrine, now in ruins, amidst a large number of Buddhist ones, called the Śiva shrine which is the place of find of the bronze statue of Śiva that is considered as one of the masterpieces of Thai art. The inscription at the base of it, written in Thai language in Sukhothai script states that "this was set up by Śrī Dharma Aśoka Rāja, a Governor of Kamphaeng Phet in 1510 A.D. for protection of people and animals in the Kamphaeng Phet city and for the accrual of merit to the two former kings of Ayutthaya."

The head and the hands of the statue were cut and stolen by a German missionary in 1886 A.D. (during the reign of King Chulalongkorn or Rama V) which the police discovered at Bangkok harbour and were restored to it (the statue) in such a way that nothing of the vandalism in it is noticeable now.

Apart from the Śiva statue discovered from the Śiva shrine which now occupies a pride of place on the first floor of the Kamphaeng Phet National Museum, a couple of other Hindu images have also been discovered from from Kamphaeng Phet's other sites like Wat Mahathat. They are the images of Viṣṇu or Narāi and a goddess (she may be Umā or Lakṣmī). There are also two or three broken pieces that a can be ascribed to the Rāma story.

From what has been stated above, it would be clear that the heritage sites of Sukhothai and Kamphaeng Phet have remains of a number of Brahmanical shrines and artefacts, among the large number of the Buddhist ones, a good testimony to the peaceful coexistence of the Buddhist and Brahmanical religions in the kingdom of Thailand since days of yore. These also are a proof positive of the close and intimate Indo-Thai linkages down the ages.

(Tentative Programme)

**2nd Seminar on**

**"Indo-Thai Historical and Cultural Linkages"**

**<u>21 August 2006</u>**

| | |
|---|---|
| 10.00 - 11.00 hrs. | Inauguration by Mr……, Deputy Permanent Secretary, Ministry of Foreign Affairs, Mr.Pavan K. Varma, DG ICCR, H.E. Mr. Chirasak Thanesnant, Ambassador of Thailand and H.E. Mr. Vivek Katju, Ambassador of India |
| 11.00 - 11.15 hrs. | Tea break |
| 11.15 – 13.30 hrs. | 1st topic – **"Modalities for Proposed Thai Cultural Centre in India"** |
| 13.30 – 14.30 hrs. | Lunch break |
| 14.30 – 15.30 hrs. | Continuation of 1st topic |
| 15.30 – 15.45 hrs. | Tea break |
| 15.45 – 17.30 hrs. | 2nd topic – **"Philosophy of Life: Buddhism in Practice Today"** |
| 19.00 hrs. | Cultural performance followed by dinner hosted by the Ambassador of Thailand |

**<u>22 August 2006</u>**

| | |
|---|---|
| 09.30 – 11.00 hrs. | 3rd topic – **"Indian Communities of Tai Origin"** |
| 11.00 – 11.15 hrs. | Tea break |
| 11.15 – 13.00 hrs | Continuation of 3rd topic |
| 13.00 – 14.00 hrs. | Lunch break |
| 14.00 – 16.00 hrs. | 4th topic – **"Thai Heritage Sites"** |
| 16.00 – 17.00 hrs. | Concluding Session |
| 17.00 hrs. | At leisure |
| 19.00 hrs. | Cultural performance followed by dinner hosted by the Ambassador of India (or ICCR) |

**<u>23 August 2006</u>**

| | |
|---|---|
| 10.00 hrs. | Excursion to Ayutthaya<br>- visit numerous temples<br>- visit the Bangsai Arts and Crafts Training Centre of Queen Sirikit of Thailand<br>- visit the SUPPORT Arts and Crafts International Centre of Thailand |
| hrs. | - Depart for Don Muang International Airport |

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# VĀLMĪKI RĀMĀYAṆA AND THAI RĀMĀYAṆA (RĀMAKIEN) - A STUDY IN COMPARISON

Satya Vrat Shastri

Lord Brahmā while asking Vālmīki to relate the blessed beautiful story of Rāma in verse had decreed that that so long as the mountains and rivers last on the earth will that long shall it continue to spread in the worlds: *yāvat sthāsyanti girayaḥ saritaś ca mahītale/ tāvad rāmāyaṇakathā lokeṣu pracariṣyati//*
The words coming from the Lord could not have been otherwise. The Rāmāyaṇa has not remained confined only to India. It has spread to many countries beyond its shores particularly in Southeast Asia where it is as popular as in India. Known there under different names, it has developed different versions. Since the writer of these lines had lived in Thailand for a number of years, he had come into intimate contact with its Rāma story known there as the Rāmakien, Sanskrit form Rāmakīrti, the glory of Rāma and had composed a voluminous Kāvya on it, the Śrīrāmakīrtimahākāvyam, in twenty-five cantos.Though it is the Rāma story in both the Vālmīki Rāmāyaṇa and the Thai Rāmāyaṇa it is not the same in both. When the writer of these lines presents a copy of his Śrīrāmakīrtimahākāvyam to any one the first question that he is asked is : Is it in any way different from the Vālmīki Rāmāyaṇa? The answer is that it is.
About the Rāmāyaṇa there is a popular stanza known as the Ekaślokī Rāmāyaṇa which recounts one by one its main incidents:

*ādau rāmatapovanādigamanaṁ hatvā mṛgaṁ kāñcanaṁ*
*vaidehiharaṇaṁ jaṭāyumaraṇaṁ sugrīvasambhāṣaṇam/*
*vālīnirdalanaṁ samudrataraṇaṁ laṅkāpurīdāhanaṁ*
*paścād rāvaṇakumbhakarṇahananam etad dhi rāmāyaṇam//*

"First, the visit of Rāma to hermitages, the killing of the golden deer, the abduction of Sītā, the death of Jaṭāyu, the talk or pact with Sugrīva, the slaying of Vālin, the crossing of the ocean, the burning of Laṅkā and finally the killing of Rāvaṇa and Kumbhakarṇa that is the Rāmāyaṇa".

These are the main events of the story. For reaching up to them the Thai Rāmāyaṇa has a big number of episodes and sub-episodes which do not figure in the Vālmīki Rāmāyaṇa. Even the episodes that do figure there are different in detail.

The very beginning and the end of the story in the Thai Rāmāyaṇa differs from that in the Vālmīki Rāmāyaṇa. There is none of the descent of Nārada in the hermitage of Vālmīki, the killing of a Krauñca bird by a hunter, Vālmīki's pronouncing a curse on him and the appearance of Brahmā before him and asking him to sing the life story of Rāma . This is the introduction to the Rāma story in the Vālmīki Rāmāyaṇa. The introduction to the same in the Thai Rāmāyaṇa starts with the description of a demon called Hirantayaksa, an inhabitant of the mount Cakravāla in the ages gone by, a source of great trouble to deities who fed up with his misdeeds approach Īśvara for protection

who thinks of Nārāyaṇa who presents Himself to Him instantly and at His bidding repairs to Cakravāla and kills the demon in a fight. After this as soon as He repairs to His abode, the Milk Ocean He finds an infant on a lotus. He picks it up and goes off to Īśvara who names him Anomatan and ordains that he would be the first ruler of the earth. Indra, the lord of gods lays a city for him which is named after the initial letters of the names of four sages Achanagavi, Daha, Yugagra and Yaga whom he meets on the way. Anomatan has a son called Daśaratha. His son is Ajapāl who not having a child wants to perform a sacrifice for begetting one and approaches a deer-horned sage Kalaikoṭ to help him with it. Kalikoṭ goes to Īśvara to seek His permission for organizing it. Īśvara thinks of Nārāyaṇa and asks Him to incarnate Himself on the earth. Nārāyaṇa agrees to this provided Lakṣmī, Śaṅkha (Conch), Cakra (Discus) and Gadā (Mace) and Anatanāga were also to incarnate themselves. Īśvara agreeing to this, Nārāyaṇa incarnated Himself as Rāma, Cakra as Bharata, Anantanāga and Gada as Lakṣmaṇa an d Śatrughna respectively and Lakṣmī as Sītā. Rāma was green, Bharata red, Lakṣmaṇa yellow and Śatrughna purple.

Connected with the incarnation of Nārāyaṇa on the earth is another legend that also figures in the Thai Rāmāyaṇa.

There was a demon called Nandaka (Thai pronunciation Nonthuk). He was a great devotee of Īśvara. Whenever the deities would go to see Him he would wash their feet. Out of fun the deities would pull out some of his hair with the result that he was gradually turning bald. Distraught, he approached Īśvara who told him that if ever a deity were to misbehave with him in that manner he would just have to point his index finger at him and he would drop dead. The demon started doing that with the result that deities started dropping dead. Distressed, the deities approached the Lord who thought of Nārāyaṇa to help the deities. Nārāyaṇa assumed the form of a beautiful woman and began dancing with the demon. In the course of the dance the Lord pointed His finger at his head. Imitating him the demon also did the same with the result that he dropped down. He accused Nārāyaṇa of playing a trick with him. If He were to engage Himself in a duel with him then He would know whether He could kill him or not. Even the duel with him would be unequal, added he; Nārāyaṇa having four arms and he only two. Nārāyaṇa at this said, well, in the next birth, he (the demon) would have ten heads and twenty arms while He would have one head and two arms. It was that demon, Nandaka, who was born as Rāvaṇa and the Lord, Nārāyaṇa, who was born as Rāma.

The end of the Thai Rāma story is: Every hundred years an assembly of gods was held at mount Kailāsa under the chairmanship of Īśvara where the deities would report to Him the goings on in the world. The hundred years over, the assembly was held. In that the deities told the Lord that everything was fine with the universe; the demons had been subdued and rendered inactive and there is peace everywhere but because of whom the peace has come about, he has himself lost his peace. Rāma is very perturbed on account of the absence of Sīta. At the command of the Lord Rāma was brought from Ayodhyā and Sītā from Pātāla into His presence. In deference to the wish of the Lord Sīta, though initially unwilling because of the suspicious and jealous nature of her husband (who had ordered her execution at the sight of the half finished portrait of Rāvaṇa drawn by her on

a slate slab at the prodding of a palace maid Adul, the daughter of Śūrpaṇakhā in reality, who wanted to avenge the maltreatment earlier of her mother in the forest in spite of her strong protestations and telling him the factual position) agrees. The estranged wife Sītā was thus united with her husband and the two went back to Ayodhyā to live happily ever thereafter. The Thai Rāmāyaṇa has a happy ending, as can be seen from the above, unlike the Vālmīki Rāmāyaṇa.

Apart from the beginning and the ending, there are a number of episodes and sub-episodes, as pointed out in the beginning of this study that are entirely unique to the Thai Rāmāyaṇa. An idea of some of them can be had from the treatment hereunder of some of its characters.

While some of the incidents in the Vālmīki Rāmāyaṇa appear to be happening by chance or owe themselves to the speciality of some of the characters, in the Thai Rāmāyaṇa some kind of cause and effect relationship is found in them. When Mantharā poisons the ears of Kaikeyī against Rāma, it appears in the Vālmīki Rāmāyaṇa to be in line with her crooked body that has infected her mind as well. In the Thai Rāmāyaṇa it is not like that. According to it once Mantharā was passing through the royal court. Rāma, who was a child then, shot an arrow at her that straightened her hump pleasing her immensely. Shortly thereafter he shot another arrow that restored it making the courtiers burst into laughter. Though it was just a childish prank, Mantharā felt bad for having been made the target of ridicule. Since then she had been seething with anger and when the opportunity came she wreaked the revenge by acting the spoilsport.

The same kind of cause and effect ~~of~~ relationship is found in the episode of Sītā's exile too. As per the Thai Rāmāyana Śūrpaṇakhā was a married woman with two children, one son Kumbhakāśa and one daughter Adul. She lost her husband Jihva at the hands of her brother Rāvaṇa who when going out of Laṅkā for some work had assigned the duty of protecting it to him. Jihva after three nights of vigil went to sleep, not being able to resist it, by enveloping it by his long tongue. Rāvaṇa on coming back not being able to enter it cut the tongue asunder thus killing him. While seducing Rāma and Lakṣmaṇa in the forest, Śūrpaṇakhā had her nose and ears cut. Adul was very perturbed at this kind of treatment to her mother. She wanted to avenge it. She assumed the figure of a palace maid and entered into Sītās's service. In course of time she became her close confidante Once when Rāma was out of Ayodhyā on some royal duty she prevailed upon Sītā to draw a portrait of Rāvana in an expression of innocent curiosity. Refusing to do that a number of times, Sītā ultimately yielded to her persistence and started drawing the portrait on a slate slab. As soon as she had drawn the half of it (up to the waist), Rāma happened to come back. Sītā tried to wipe off the portrit but Adul having entered into it through her magical power, the harder she tried to rub it off the more shining it became. To keep it away from the sight of Rāma Sītā hid it under the bed. The moment Rāma sat on ithat he felt a peculiar sensation, as if thousands of needles had started piercing him. In search of the cause of it, the bed was upturned and there came out the portait. On enquiry Sītā owned its drawing. Furious Rāma ordered her execution. Lakṣmaṇa was assigned the task. He took her in the forest but could not kill her, his sword missing her each time. Ultimately he killed a dog and brought with him its heart as proof of his having carried

out the ghastly act. The portrait incident sowed the seed of doubt in Rāma's mind about Sītā's fidelity-- a starting point of all her later misery.

Kumbhakarṇa is described in the Thai Rāmāyaṇa as a righteous and a brave person with a sharp intellect. He does not approve of Rāvaṇa's abduction of Sītā but being a loyal subject, when accused of cowardice, he goes out with a spear in hand. Knowing that none would be able to withstand him Vibhīṣana appears before him and tries to turn him away from the fight. He tells him that Rāma is Nārāyaṇa incarnate. To this he (Kumbhakarṇa) asks him to prove it by finding out from him answers to four questions which are (1) who is the foolish mendicant, (2) who is the elephant with straight tusks, (3) who is the deceitful lady, (4) who is a wicked person. Rāma not being able to answer these questions, Kumbhakarṇa himself provides their answers. He then has an encounter with Sugrīva. Realizing that he is very powerful he asks him to go to the Himālaya and bring from there the Raṅga tree and fight with him with that. That is just a ruse to tire him out. Then he proceeds to worship the Mokṣaśakti to make it unfailing. Hanumān and Aṅgada interrupt it by assuming the form of a dead corpse with a crow pecking at it. Unable to stand the stench, Kumbhakarṇa leaves the worship unfinished and goes out for fight where he meets his end.

Quite a few of the episodes connected with Rāvaṇa in the Thai Ramayana are not to be met with in the Vālmīki Rāmāyaṇa.. He is depicted there as having faith in omens and dreams portending good or bad. For this he depends upon his brother Vibhīṣana who interprets them for him. As soon Sītā is born, he asks Vibhīsana to examine her future on the basis of the *lakṣaṇas*, the marks. Vibhīṣana tells him that she is very inauspicious and the cause in future of the destruction of the Rākṣasa race. He then hands her over to him to ~~and~~ deal with her as he would like. He also asks Vibhīṣana to interpret the dream that he had seen one night. In the dream he sees a dark falcon being overpowered by a white one suddenly appearing from the north and he holding in his palm a coconut shell with oil and wick. Suddenly a lady appears there and lights the wick. The wick and the oil all get burnt out. The fire now takes coconut shell in its ambit. With this Rāvaṇa feels the heat on his palm. He gets up startled. Vibhīṣaṇa interprets the dream to him. According to him the dark falcon is Rāvaṇa and the white one coming from the north and overpowering it is Rāma. The coconut shell is the city of Laṅkā, the oil in it is its prosperity. The woman lighting the wick is Śūrpaṇakhā. One peculiar thing about Rāvana in the Thai Rāmāyaṇa is that he wants to achieve his objective without a fight. For this he adopts various stratagems. The first of these is his attempt to foil the building of the causeway. He asks his mermaid daughter Suvarṇamatsyā to remove the rocks that the monkeys throw into the ocean. This Suvarṇamsatsyā does during the night with the help of her giant fish army but when confronted with Hanuman she stops her work convinced by his superior arguments.The second stratagem is asking a demon lady of the name of Benjakai (or Binayaki) [daughter of Vibhīṣaṇa] to assume the form of dead Sītā and float near the bank of the river where Rāma comes to take bath to mislead him into thinking that Sītā is no more and that invading Laṅkā to recover her is of no use. For a while Rāvaṇa succeeds in his aim. It is Hanumān who puts the spanner in his scheme by lighting the pyre and placing there the supposed dead body of Sītā, in reality Benjakai, and Benjakai leaping up from there and flying into the sky from where she is dragged back to the earth by the

valiant monkey. The third stratagem is to seek the intervention of Malivaggabrahmā known for his fairness by bringing into his notice through his emissaries Nanyvek and Vayuvek the impropriety of Rāma in invading his country. It is a different matter that Malivaggabrahmā on listening to both Rāma and Sītā finds Rāvaṇa guilty and pronounces a curse on Rāvaṇa that he would meet his end at the hands of Rāma.

In the Thai Rāmāyaṇa if there is one most charismatic character, he is Hanumān. It is he who helps Rāma out of many a difficult situation. His contact with Rāma has been described in the Thai Rāmāyaṇa in a peculiar way. After the abduction of Sītā Rāma goes out in search of her. One he feels tired after a long walk and takes rest under the shade of a tree. Lakṣmaṇa with a bow in hand keeps strict vigil over him. In the meantime a burly monkey comes there, climbs on it and begins shaking its branches violently. When he does not stop in spite of Lakṣmaṇa's warning, Lakṣmaṇa stretches the bow. The monkey climbs down the tree and with all ease snatches the bow from him, climbs up the tree and is at his mischief with all the more force. Finding no way out, Lakṣmaṇa wakes up Rāma who looks up. Hanumān looks down. Both recognize each other. The monkey climbs down and prostrates at the feet of Rāma.

In addition to being very brave Hanumān is extremely clever and resourceful. In the episodes of Suvarṇamatsyā and Benjakai recounted above it was his shrewdness that had saved the situation for Rāma. In other situations also it is his resourcefulness that solves the problems. When Maiyarāb, the ruler of Pātāla (the nether world) carries away Rāma on making him unconscious by throwing magic powder on him, it is Hanumān who braving many a difficulty reaches Pātāla, kills Maiyarāb, rescues Rāma and carries him on his shoulder back to his camp. Along with Rāma he carries the severed foot of Maiyarāb too.

At the time of the fight between Rāma and Rāvaṇa when the limbs of the latter continue falling apart and reuniting, Vibhīṣaṇa gives out the information that until the soul of Rāvaṇa kept in a cage in the Āśrama his preceptor Goputra is first killed, it will not be possible to kill him, it is Hanumān who goes the Āśrama of Goputra along with Aṅgada and posing as a deserter from Rāma's camp persuades him (Goputra) to take him to Rāvaṇa and warning him that in his absence somebody may steal away the cage with Rāvaṇa's soul makes him carry the cage with him to Laṅkā. At the border to the city when the sage is hesitant to proceed further on the ground that the moment the cage would be on the other side of the border the soul would fly off to Rāvaṇa making him vulnerable, Hanumān proposes that the cage be left in the care of Aṅgada who would continue to stay the other side of the border and he alone would go with him to Rāvaṇa. The cage is handed over to Aṅgada. After a while Hanumān on the plea of giving a message to Aṅgada comes back to him. ~~Aṅgada~~ Hanuman/ takes Rāvaṇa's soul from the cage, buries it deep in the sands of the ocean and by his supernatural power creates another soul which he puts it in the cage. It is with this, the soul buried, that Rāvana comes to be killed.

In one instance the feeling of revenge also is noticeable in Hanumān. At the time of the building of the causeway it is agreed between Hanumān and Nīla that the latter would

hand over the rocks to the former and he would set them in place. After some time the order is reversed. Since Hanumān had been nursing a grievance against Nīla Hanuman becomes over fast with the handing over of the rocks. He ties a rock to each of his hair and continues handing over the rocks making it impossible for Nīla to set them in place with that quickness. For this he is punished too by Rāma by being commissioned to complete the causeway within seven days.

Hanumān in Thai Rāmāyaṇa is a gallant monkey making love to any pretty lady he comes into contact with and begetting sons from her. From Suvarṇamatsyā he begets the son Macchānu whom she leaves on the seashore as soon delivered. From Benjakai he gets the son Asuraphad by making love to her on the way to Laṅkā on having been asked by Rāma to safely escort her to it, she being the daughter of his friend Vibhīṣaṇa.

However brave and gallant he may be, Hanumān is a monkey after all. One day finding some mangoes in the forest, he cannot resist their temptation. While eating them the drops of juice oozing out of them he smears on his body provoking his wives to laughter. Feeling ashamed, he decides to practice penance. For this he approaches the sage Disphail. Thinking that it is not possible for a monkey to practice penance, the latter bestows on him a human form. When his son Asuraphad coming to know that his father is practicing penance on a mountain notices a hermit engaged in meditation, he enquires from him whether he has seen Hanumān, he has to convince him that he is the one (he being stricken with doubt on account of his human form) by swallowing stars and constellations.

On Vibhīsaṇa ascending the throne of Laṅkā, Vaiṇāsura, a son of Rāvaṇa, coming to know from Varaṇīsura, one of the old attendants of the Palace that it is Vibhīṣaṇsa who disclosed many a secret of his father to the adversary, invades Lḳaṅkā with the help of his father's friend Cakravartin, the ruler of Malivat. It was Asuraphad who gave this information to his father whom he had found, as said earlier, at a mountain practicing penance; it was precisely for this that he was looking for him; who killed Varaṇīsura and Cakravatin and rescued Vibhīṣaṇa.

In the Thai Rāmāyaṇa Vālmīki is called Vajmṛga. There Rāma is said to have only one son whose name as given there is Mangkuṭ. The other son Vajmṛga creates with his Yogic power when he does not notice Mangkuṭ left in his care while he is in meditation; Sītā taking him away with her to the river having been stung with the remark of the monkey mothers of her being more careless about her offspring while they were carrying them on their bosom in retort to Sītā's warning to them to be careful with them lest they drop down in course of their jumps from one tree to the other. The deer- horned sage Ṛsyaśṛnga of the Vālmīki Rāmāyaṇa who helps in the son- begetting sacrifice of Daśaratha has the name Kalaikoṭ in the Thai Rāmāyaṇa. Some of the names in the Thai Ramayana, like the name Anomatan, the first ruler of the earth as decreed by Īśvara or Khukan, Guha, Kuperan, Kubera have Tamilian overtones.

The Vālmīki Rāmāyaṇa is divided into Kāṇḍas while the Thai Rāmāyaṇa has no such divisions, even where it is in the form of a dramatic poem it has no divisions of Acts or

Scenes. For purposes of analysis the story can be divided in three parts. The first part describes the birth of all characters, human, demoniac and simian. The Rāmāyaṇa story begins with the incarnation of Narayana as described earlier in the episodes of Hirantayaksa and Nandaka. The story then describes the birth of Anomatan, his son Daśaratha and his son Ajapāl. Then is described the birth of Rāma, his brothers and Sītā. Next is described the creation of the city of Laṅkā, the birth of Rāvaṇa, his brothers, Rāvaṇa's marriage with Mandodarī and the birth of the simian characters. In the Vālmīki Rāmāyana while the birth of human and simian characters is described in the Bālakāṇḍa, the birth of demons is described in the Uttarakāṇḍa.

In the description of the birth of Rāma the Thai Rāmāyaṇa does not give the name of the son-begetting sacrifice unlike the Vālmīki Rāmāyaṇa where it is given the name Putreṣṭi. The divine food coming out of the sacrificial pit is rice balls in the Thai Rāmāyaṇa while it is Pāyasa, rice mixed with milk and sugar in the Vālmīki Rāmāyaṇa. In the incident of Rāma's marriage with Sītā, the Thai Rāmāyaṇa makes Sītā have a look at Rāma from the balcony. The Valmiki Rāmāyaṇa has nothing of it. The birth of Sītā also is described there differently. After being proclaimed inauspicious the just delivered Sītā is interned in a jar by Vibhīṣaṇa and floated in a river where the presiding deity of the river Manimekhalā protects her. The jar in its floating course reaches the very place where King Janaka is practicing penance. The jar comes to his notice. He opens it and finds an infant girl in it. Thinking her to be the likely impediment to his penance he closes the jar and digs it under the root of a tree. After sixteen years on completion of his period of penance he comes to remember the jar and while ploughing the earth discovers it. He opens it and a young girl of sixteen years steps out of it. What follows it is a familiar story.

The Rāma story in Thailand with all its web of interesting episodes, as can be seen from the above, is quite different from the Vālmīkian version of it except for its kernel. It opens up a new vista of imaginative innovations before a reader which cannot but interest him and force him to compare the two versions to find out for himself as to how much new has been added to it in its Thai incarnation and how much has been altered in it.

His Holiness Swami Ji, Prof. Rajalakshmi Sreenivasan, Prof. Pandurangi, Prpf. Tatacharya, Prof. Prahladacharya, Prof. Nagasampige and the galaxy of scholars present here

I deem it ax great privilege to be with you this forenoon to participate in the Seminar on Ānandamayādhikaraṇa . It is my second visit to the Pūrṇaprajña Vidyapith. The first was some two decades back when my revered friend Prof. M.P.L. Sastry had accompanied me to it and had introduced me to its varous activities which he was planning for it. Pūrṇatrayī is the journal, I remember, he was editing. He had invited me to contribute an article to it which I had done. It is so nice for me to return to the Vidyapith and see for myself the great strides it has taken in the intervening period. It has brought out a number of publications which can do any institution proud.It has elicited the support of a number of stalwarts in the field and has won recognition from the Govt. of India as a centre of research . It is now headed by an erudite scholar Prof. Rajalakshmi Sreenivasan who is all set to give it a new orientation. Under her dynamic leadership it is sure to grow from strength to strength.

The theme of the Seminar is the Ānandamayādhikaraṇa which forms the sixth Adhikaraṇa of the Brahmasūtra. The Adhikaraṇa proclaims Brahman to be full of bliss, ānandamaya. In the second chapter of the Taittirīyopaniṣad there is progressive definition of the nature of Self as consisting of anna, food; prāṇa, life; manas, mind and vijñāna, understanding. This is followed by the statement that "different from and within that which consists of understanding is the Self consisting of bliss : tasmād vā etasmād vijñānamayād anyo 'ntara ātmā ānandamayaḥ (II.5). There could be an objection here. It could be said that the Self consisting of bliss is secondary and not the principal Self; it being subject to rebirth as it forms a link between a series of selves since it is said to have joy and so forth for its limbs and is embodied. The answer to this is that it is the Highest Self because of repetion, abhyāsāt, in the Upaniṣads. For logical exposition and grasp one is led from one stage to the other till we reach the Highest which accounts for the attribution of limbs and body to it. It is not said of ānanda that there is another Self inside it as it is said of anna, prāṇa, manas and vijñāna. According to Rāmānuja the Self of bliss is other than the invidual soul , it is Brahman itself. Further on says he that the self consisting of knowledge is the individual self while the self consisting of bliss is the Highest self. When Brahman is said to be the support it means no support outside itself

Brahman is rooted in itself.

According to Śrikantha the self of bliss is the Parā-śakti otherwise called paramākāśa. The Sūtrakāra refers to Brahman itself as the self of bliss. Since there is no fundamental difference between the parā-śakti which is the attribute, dharma, of Brahman and which possesses the dharma.

According to Nimbārks what consists of bliss is the Supreme Self alone and not the individual soul.

There is a lot of discussion on the Adhikarana and the different ācāryas of old have tried to give their exposition of it which will form the basis of the discussion in the present two-day Seminar. ~~which I have the privilege of~~ ~~With these few~~ which ~~words I~~ I have the privilege of formally inaugurating ~~the Seminar.~~ this forenoon.

*परिसंवाद-नई शती का भविष्य*

आलेख-

# संस्कृति और जीवन मूल्य का स्वरूप और नई शती में सम्भावनाएं

—सत्यव्रत शास्त्री

पुरानी सहस्राब्दी अभी-अभी समाप्त हुई है और नई ने जन्म लिया है। इसकी प्रथम शताब्दी अंगड़ाई ले रही है। इस अवसर पर अनेक प्रश्न सभी चिन्तकों और विचारकों के मन में उठ रहे हैं। पहला है विगत शताब्दी की सफलताओं और विफलताओं के लेखे-जोखे की आवश्यकता का और उसके आधार पर कुछ नवीन चिन्तन का और उस चिन्तन को प्रयोग में लाने या न लाने का। यह नवीन चिन्तन जीवन के विभिन्न पक्षों को लेकर हो सकता है-संस्कृति, सामाजिक चेतना, साहित्य आदि।

प्रस्तुत आलेख में संस्कृति के विषय में चिन्तन का प्रयास किया जा रहा है। किसी भी देश या जाति के संस्कारों का पुञ्जीभूत रूप संस्कृति कहलाता है। देशों और जातियों की अनेकता के कारण संस्कृतियां भी अनेक होती हैं। संस्कृतियों की अनेकता में भी कतिपय मूल तत्व एक ही होते हैं। वे तत्त्व समस्त मानव जाति की संस्कृति को स्वरूप प्रदान करते हैं।

मानव की यह सहज प्रवृत्ति है कि वह अपने को दूसरे से उत्कृष्ट सिद्ध करना चाहता है। अपनी संस्कृति को वह दूसरों की संस्कृति की तुलना में अधिक अच्छी मानता है। नयी शती के मानव को इस सांस्कृतिक कठघरे में से बाहर आ अन्य संस्कृतियों को भी निकट से देखना परखना होगा जोकि आज के वैश्वीकरण में कठिन नहीं रह गया है। दूरियां इतनी कम हो गई हैं कि रूपक शैली में विश्व को एक गांव, global village की संज्ञा दी जाने लगी है। इस तथाकथित गांव के निवासियों की जीवनपद्धति, चिन्तनधारा और संस्कारों-कुसंस्कारों का परिचय पा जाना अब कोई असाध्य कार्य नहीं रह गया है।

रुड्यार्ड किपलिंग ने कहा था, पूरब पूरब है और पश्चिम पश्चिम। ये दो कभी मिलेंगे नहीं-The East is East, West is West. The twain shall never meet. उनकी इस उक्ति में अब कोई सार नहीं रह गया है। पूरब और पश्चिम दोनों ही मिले हैं, विशेषकर पूरब पर पश्चिम भारी पड़ता सा नज़र आ रहा है। यह नहीं कि पश्चिम से पूरब के लिए कोई विशेष उपादेय नहीं है, वहां की कर्मठता, समय तथा सुव्यवस्थित कार्य शैली अनुकरणीय हैं, पर वहां पारिवारिक विघटन, आत्म केन्द्रितता तथा उपभोक्तावाद आदि ऐसे तत्त्व हैं जिन्हें अपनाना पूरब के लिए हितकर नहीं हैं। पूरब के देशों में उनका पांव जमाना उनके हित में नहीं है।

आवश्यकता इस शती की है एक मिली-जुली संस्कृति की जहां पौर्वात्य और पाश्चात्य संस्कृतियों के श्रेष्ठ तत्त्वों के सङ्गम से मानव जाति लाभान्वित हो सके।

इसके लिए अपेक्षित है अतिवाद से ऊपर उठने की। सुप्रसिद्ध उक्ति है-'अति सर्वत्र वर्जयेत्', अति का हर जगह, हर स्थिति में परिहार करना चाहिये। यह उक्ति कह तो दी गई पर इसका पालन अधिकांश में नहीं हुआ जिस कारण अनेक विकृतियों ने जन्म लिया, दोनों ही संस्कृतियों, पौर्वात्य और पाश्चात्य, में।

सर्वप्रथम संयुक्त परिवार को ही लिया जाय। अच्छी कल्पना थी। परिवार के सब लोग एक साथ रहें, सुख-दुःख में उनका साथ उपलब्ध रहे। पश्चिम में सामाजिक सुरक्षा सोशल सिक्यूरिटी के रूप में शासन से जो उपलब्ध है वह इस व्यवस्था में परिवार से ही उपलब्ध थी। इससे केवल भौतिक सुख-सुविधा ही नहीं मिलती थी अपितु भावनात्मक, इमोशनल भी। इसमें वैधव्य या वृद्धावस्था का अकेलापन नहीं था, अपने ही लोगों के बीच रहने की ऊष्मा का अहसास था। साथ ही बीमारी, तंगहाली तथा अन्यान्य कष्टों के मध्य सक्रिय सहयोग का भी। पर जिस भावना से यह व्यवस्था प्रारम्भ हुई थी उसमें कालान्तर में विकृतियां आ गई। परिवार के मुखिया ने सारा भार संभाला ही हुआ है यह जान अन्य सदस्यों को अकर्मण्यता ने आ घेरा। एक व्यक्ति या कुछेक व्यक्ति खटने लगे और दूसरे लोग उसकी/उनकी मेहनत पर पलने लगे। परिवारों में आगे बढ़ने की, इनीशिएटिव लेने की, प्रवृत्ति में कमी आने लगी। मुखिया में भी क्योंकि वह सारे तन्त्र का सञ्चालक था और इसका इसे बोध था, डिक्टेटर की प्रवृत्ति ने जन्म ले लिया। उसके दबदबे के कारण अन्य लोगों की बोलती बन्द होने से एक प्रकार की कुण्ठा परिवार के अन्य सदस्यों के मन में उपजने लगी जिससे परिवारों में अपेक्षित सद्भाव के अभाव ने असन्तोष और अन्तर्विरोध की पृष्ठभूमि में संयुक्त परिवार संस्था के ही विघटन का मार्ग प्रशस्त कर दिया। इसे बढावा मिला अपना व्यक्तिगत जीवन अपने ढंग से जीने की बढ़ती लालसा से। फलस्वरूप अतिविस्तृत परिवारों extended families का स्थान ले लिया पश्चिम की तर्ज पर अति संक्षिप्त परिवारों minisule families ने जिनमें चाचा, चाची, ताऊ, ताई और उनके बच्चों की तो बात ही क्या अपने माता-पिता के लिये भी स्थान नहीं रहा। भाई-भाई से अलग हो गया, बहिन बहिन से, और भाई बहन एक दूसरे से। वैयक्तिक स्वतन्त्रता और अपना कैरियर बनाने की लालसा ने पत्नी को पति से दूर कर दिया जिसका परिणाम हुआ खण्डित परिवार और उपेक्षित बच्चे जो अनेक सामाजिक बुराइयों अथ च अपराध जगत् के चंगुल में फंसने से न बच सके। अब स्थिति यहां तक पहुंच चुकी है कि भारत जैसे प्राचीन देश में भी चिरन्तन विवाह प्रथा पर प्रश्न चिह्न लगने लगा है। विवाह न करा कर एक साथ रहने live-in relationship की प्रथा ने जो पश्चिम के देशों में असामान्य नहीं है भारत में भी पांव जमाने शुरू कर दिये हैं। बिना विवाह के यदि दाम्पत्य सुख भोगा जा सके तो वैवाहिक बन्धन की आवश्यकता ही क्या है, यह सोच आज के युवा-वर्ग में पनपने लगी है। ये कुछ चुनौतियां है जिनसे नई शती ने जूझना है और एक ऐसा रास्ता खोज निकालना है जिससे दोनों प्रकार के अतिवाद के स्थान पर मध्यमवाद स्थापित किया जा सके जोकि युगानुकूल होने के कारण सुग्राह्य हो।

किसी भी देश की संस्कृति में जहां पारिवारिक व्यवस्था का महत्त्व होता है वहां शिक्षा व्यवस्था का भी, प्राचीन भारत ने एक ऐसी शिक्षा व्यवस्था को अपनाया था जिसे सम्प्रति गुरुकुलीय पद्धति के

नाम से जाना जाता है। इसमें छात्र गुरु के घर अथवा आश्रम में जा कतिपय वर्ष-12 वर्ष-उसी के संरक्षण में रह विद्याध्ययन करता था। उसकी समस्त दिनचर्या पर गुरु का अङ्कुश होता था। उसी के अनुशासन में उसे जीवन बिताना होता था। जहां कड़े अनुशासन में रह विद्योपार्जन का दायित्व छात्र का होता था वहां छात्रों की देखभाल, उनके भोजनादि की व्यवस्था और उन्हें सम्यक् शिक्षा प्रदान करने का दायित्व गुरु का होता था। केवल अध्यापक की ही भूमिका उसे नहीं निभानी होती थी, अपने सम्यक् आचार द्वारा छात्र के लिये अनुकरणीय आदर्श उपस्थित कर आचार्य की भी। आचार्य की परिभाषा भी यही है-आचार्यः कस्मात्? आचारं ग्राहयति, आचार्य को आचार्य क्यों कहा जाता है? इसलिये कि वह आचार (=सदाचार) सिखाता है। इससे इतना स्पष्ट है कि आचार (=सदाचार) सिखाने के लिये उसका स्वयम् आचारवान् होना आवश्यक है। जो स्वयम् आचारवान् नहीं है वह दूसरे को क्या आचार सिखायेगा? उसे तो स्वयम् आदर्श उपस्थित करना है। जिसके लिये आवश्यक है कठोर अनुशासन। सारा जीवन उसका कठोर अनुशासन में बंधा होता था। यही कारण था कि समाज में उसके लिये विशेष आदर था-इतना आदर कि वह ब्रह्मा, विष्णु, महेश यहां तक कि साक्षात् परब्रह्म तक मान लिया गया था—

**गुरुर्ब्रह्मा गुरुर्विष्णुर्गुरुर्देवो महेश्वरः।**
**गुरुः साक्षात्परब्रह्म तस्मै श्रीगुरवे नमः॥**

यह वह गुरु था जो ब्रह्मचारी को जो उसके पास पढ़ने के लिये आता था अपने भीतर गर्भ के रूप में समाविष्ट कर लेता था। **आचार्यो ब्रह्मचारिणं गर्भं कृणुतेऽन्तः।** यहां छात्र की गुरु में गर्भ के रूप में परिकल्पना सर्वथा अनूठी है। शायद ही अन्य किसी परम्परा में इस तरह की परिकल्पना हो। जिस प्रकार गर्भस्थ शिशु माता के शरीर का, न केवल शरीर का अपितु उसके सम्पूर्ण अस्तित्व का अभिन्न अङ्ग होता है, उसी से वह रस ग्रहण करता है, उसी से उसका पोषण होता है उसी प्रकार की स्थिति गुरु के लिए ब्रह्मचारी की थी। उसके छात्र के रूप में स्वीकार कर लिये जाने पर वह उसका हो जाता है, जिसका समस्त दायित्व उस पर आ जाता है जिसमें अपनी समस्त विद्या, अपना समस्त ज्ञान सङ्क्रान्त कर वह ऋषि ऋण से मुक्ति पा लेना चाहता था। इस ज्ञान के सङ्क्रमण के लिये यह आवश्यक था कि इतने अपनेपन के साथ जो छात्र गुरु के पास आये वह इसका अधिकारी भी हो। इसलिये अच्छी तरह जांच परख कर ही, विशेषकर उच्च अध्ययन के लिये, गुरु बालक को छात्र रूप में अङ्गीकार करता था। प्राचीन भारत का गुरु इस विषय में विशेष जागरूक था। यह जागरूकता बहुत प्राचीन काल से ही उसमें थी—

**विद्या ह वै ब्राह्मणमाजगाम गोपाय मा शेवधिष्टेऽहमस्मि।**
**असूयकायानृजवेऽयताय तस्मै मा ब्रूया निधिपाय ब्रह्मन्॥**

*—संहितोपनिषद् ब्राह्मण, 3*

''विद्या ब्राह्मण के पास आई और कहने लगी-तुम मेरी रक्षा करो (अक्षरार्थ-मुझे छुपा लो), मैं तुम्हारी निधि हूं। ईर्ष्यालु कुटिलप्रवृत्ति के एवञ्च इन्द्रिय संयम रहित व्यक्ति को तुम मुझे मत देना, उसे ही देना जो निधि की रखवाली कर सके।''

अनेक बार यह शङ्का प्रस्तुत की जाती है कि क्या कारण है कि हमारा बहुत सा ज्ञान जिसका अनुमान प्राचीन ग्रन्थों से लगता है आज लुप्त है। राम को अपने आश्रम की ओर ले जाते समय मार्ग में महर्षि विश्वामित्र ने उन्हें बला और अतिबला नाम के वे मन्त्र सिखाये थे जिनसे न थकान होती थी, न ज्वर, न ही चेहरे का रंग बदलता था और न ही भूख और प्यास लगती थी—

**मन्त्रग्रामं गृहाण त्वं बलामतिबलां तथा।**
**न श्रमो न ज्वरो वा ते न रूपस्य विपर्ययः।**
**क्षुत्पिपासे न ते राम भविष्येते कथञ्चन॥**

*–रामायण, बालकाण्ड, 22.13, 18*

ये बला और अतिबला क्या थीं यह आज कोई जानता नहीं। सञ्जीवनी बूटी क्या है इसकी भी जानकारी नहीं है। विशल्यकरणी जिससे धंसा हुआ बाण स्वयं से बाहर आ जाता था और सन्धानकरणी जिससे घाव तत्काल भर जाता था औषधियां सम्प्रति हमारी ज्ञान की परिधि से बाहर हैं। यही स्थिति कायाकल्प, पर-काया-प्रवेश एवं उन रसायनों की है जिनके द्वारा धातु का स्वरूप बदल दिया जाता था या गगन-मण्डल में विचरने वाले उन विमानों की है जिनके भूमि पर उतरने के समय की स्थिति का आज के वायुयान के भूमि पर उतरने की स्थिति के ठीक समान ही वर्णन कालिदास ने अभिज्ञानशकुन्तल में किया है। यह जिज्ञासा होना स्वाभाविक है कि आखिर यह ज्ञान गया कहां? इस जिज्ञासा का समाधान उपरिनिर्दिष्ट मन्त्र ही कर देता है। विद्या पात्र को ही दी जाय-**पात्रप्रतिगता विद्या पात्रप्रतिगतं धनम्**-इस पर इतना आग्रह रहा कि उपयुक्त पात्र न मिलने पर विद्या दी ही नहीं गई और वह गुरु के साथ ही चली गई। विद्यार्थी से गुरु ने कुछ लेना तो होता नहीं था, सब कुछ देना ही होता था, अतः वह उसके ज्ञानार्जन की तीव्र उत्कण्ठा की परीक्षा कर ही उसे शिक्षा देता था। मैं स्वयं इस परीक्षा में से गुज़रा हूं। इस सन्दर्भ में मेरा एक संस्मरण है जो इस प्रकार है-

काशी हिन्दू विश्वविद्यालय में मैं पी-एच.डी. के लिए शोध कर रहा था। मेरा विषय वाक्यपदीय से सम्बद्ध था-व्याकरण का अत्यन्त जटिल एवं दुरूह ग्रन्थ। उसे समझाने वाले पूरे काशी में भी शायद दो एक ही होंगे। उन दो एक में थे श्री रघुनाथ शर्मा पाण्डेयजी। वे कबीर चौरा मठ में रहते थे और मैं विश्वविद्यालय छात्रावास में। वाक्यपदीय पढ़ने की इच्छा से मैं एक दिन उनके पास पहुंचा। उन्होंने कहा कि वे पढ़ायेंगे और मुझे अगले दिन तीन बजे दोपहर में आने को कहा। अगले दिन तीन बजे मैं पहुंच गया। वे सोये हुए थे। चार बजे, पांच बजे, साढ़े पांच बजे। उनकी नींद खुली। उन्होंने मुझे देखा और बोले, आज आंख लग गई, अब तो बहुत देर हो गई है। तुम कल आ जाना तीन बजे।' मैंने साइकिल लिया और विश्वविद्यालय पहुंच गया। कबीर चौरा से विश्वविद्यालय का छात्रावास लगभग पन्द्रह-सोलह किलोमीटर दूर है। वाहन मेरे पास केवल साइकिल ही थी। तीसरे दिन ठीक तीन बजे जब मैं कबीर चौरा पहुंचा तो वे मुझे रास्ते में ही मिल गये। मेरी ओर देख कर बोले, 'तुम आ गये। आज तो एक जगह सत्यनारायण की कथा बांचने जाना है। तुम कल आ जाना तीन बजे।' बिना कुछ कहे मैं लौट गया और अगले दिन फिर उपस्थित हो गया। यह चौथा दिन था। इसी प्रकार आते जाते पांचवें दिन जब पहुंचा तो देखा गुरु जी भोजन बना रहे हैं। मुझे देखते ही बोले, 'आज तो पाठ नहीं हो सकेगा। खाना बनाना है। फिर विश्राम भी करना है। तुम कल आ जाना तीन बजे।' अगले दिन तीन बजे जब मैं पहुंचा तो वे प्रतीक्षा

करते पाये गये। पढ़ाने लगे। चार बज गये, पांच बज गये, छः बज गये, सात बज गये। वे हैं कि पढ़ाते ही जा रहे हैं। अंधेरा हो गया। लालटैन जला ली। पाठ चल ही रहा था। मैं बुरी तरह थक गया था। वाक्यपदीय जैसा जटिल ग्रन्थ था। मैं अपनी थकावट नहीं प्रकट करना चाहता था। अतः बोला, 'गुरु जी समय बहुत हो गया है, आप थक गये होंगे।' वे बोले 'नहीं, चलते चलो।' फिर कुछ देर रुके। शायद उन्हें लगा कि सुकुमारमति बालक, इतना कुछ एक साथ कैसे ग्रहण कर पायेगा। बोले-'अच्छा। आज इतना ही। बाकी कल करेंगे।' इसके बाद मुझे कभी खाली हाथ वापस जाना पहीं पड़ा। गुरु जी मेरी प्रतीक्षा में ही पाये गये। अनेक दिन मुझे वापस लौटाकर वे मेरी परीक्षा लेना चाहते थे कि क्या वास्तव में मुझे कुछ ग्रहण करने की इच्छा है या नहीं और बार-बार लौटाने पर मैं बौखला तो नहीं जाता। जब उन्होंने परख लिया कि मुझमें अध्ययन की लगन है तो फूट पड़ी उनकी ज्ञानसरिता जिसमें मैंने भरपूर अवगाहन किया।

कहा जाता है नालन्दा, विक्रमशिला आदि अपने समय के प्रख्यात विश्वविद्यालयों के प्रवेशद्वार पर पण्डित रहा करते थे जो प्रवेशार्थियों की परीक्षा ले कर ही उन्हें भीतर जाने की अनुमति देते थे।

प्राचीन शास्त्रों में वंश दो प्रकार का कहा गया है, एक जन्म का और दूसरा विद्या का-**वंशो द्विधा विद्यया जन्मना च।** जिस प्रकार जन्म का वंश पिता, पितामह, प्रपितामह आदि का होता था उसी प्रकार विद्या का वंश भी गुरु, उनके गुरु एवञ्च उनके भी गुरु आदि के रूप में होता था।

जब मैं काशी में छात्र था तो एक दिन दोपहर के समय स्वनामधन्य गुरुवर पण्डित शुकदेव झा जी के पास एक अत्यन्त वृद्ध सज्जन लाठी टेकते हुए आ पहुंचे। उस समय गुरुदेव मुझे व्याकरण पढ़ा रहे थे। मैं समझ गया कि वे उनके गुरु है। उन वृद्ध सज्जन ने मेरी ओर प्रश्नसूचक दृष्टि से देखा। जैसे कि वे जानना चाहते हों कि मैं कौन हूं। इस पर गुरुजी ने कहा-आपका पौत्र है। विद्या वंश से मैं उनका पौत्र ही लगा। क्या मधुर सम्बन्ध है! आधी शताब्दी बीत गई, आज भी वह वाक्य मेरे कानों में गूंज रहा है।

प्राचीन भारत की शिक्षा पद्धति केवल ज्ञानोपार्जन पर ही बल नहीं देती थी अपितु नैतिक गुणों पर भी। विद्याध्ययन की परिसमाप्ति पर गुरु जो अन्तेवासी (=छात्र) को उपदेश देता था-आचार्योऽन्तेवासिन-मनुशास्ति-और जिसे आज की भाषा में दीक्षान्त भाषण कहा जा सकता है उसमें इसी पर विशेष बल है। गुरु का शिष्य को उपदेश था-सच बोलना, धर्म का पालन करना, माता को देवता मानना, पिता को देवता मानना, आचार्य को देवता मानना, अतिथि को देवता मानना, वेदाध्ययन में प्रमाद न करना। **मातृदेवो भव, पितृदेवो भव, आचार्यदेवो भव, अतिथिदेवो भव** (तैत्तिरीयोपनिषद्, शिक्षावल्ली, 1.11) पुनः इस ओर ध्यान आकर्षित करने के लिये गुरु निषेध माध्यम से (शास्त्र में विधि और निषेध दोनों ही रहते हैं-विधि निषेधात्मकं शास्त्रम्) शिष्य से कहता है-सत्यान्न प्रमदितव्यम्, धर्मान्न प्रमदितव्यम्, सत्य में प्रमाद न करना, धर्म में प्रमाद न करना।

अन्तेवासी होने का छात्र को एक यह भी लाभ था कि औपचारिक शिक्षा, फार्मल एजूकेशन के साथ-साथ उसकी अनौपचारिक शिक्षा, इन्फार्मल एजुकेशन भी हो जाती थी। चलते-फिरते, उठते-बैठते, बहुत सी बातें गुरु शिष्य को बता देता था जो बहुत काम की होती थीं। मैंने स्वयं अपने जीवन में इस प्रकार बहुत सा ज्ञान अर्जित किया है।

1947 की बात है। पाकिस्तान बना ही बना था। एक दिन रास्ते चलते-चलते गुरुजी पं. रघुनाथ शर्मा पाण्डेय जी-मेरा आवास उन दिनों (तब मैं काशी हिन्दू विश्वविद्यालय छात्रावास में नहीं था) गुरु जी के आवास के पास ही था और प्रातः विद्यालय जाने के लिये जोकि पांच-छः मील दूर था मैं उनके साथ हो लिया करता था-कहा कि देखो जो पाप करता है उसका फल उसे इसी जन्म में मिल जाता है। पाकिस्तान के निर्माता जिन्नाह ने वाणी से विषवमन किया था जिससे भाई-भाई में द्वेष उपजा और जिस कारण सहस्त्रों लोगों को अपने प्राणों से हाथ धोने पड़े। पाकिस्तान बना पर उसके बनाने वाले की आवाज़ प्रभु ने छीन ली। कहा जाता है जिन्नाह को अन्त समय में जिह्वा का कैंसर हो गया था। जिस कारण वे बोलने में असमर्थ हो गये थे। गुरु जी ने इस पर एक श्लोक भी बोला था—

**त्रिभिर्वर्षैस्त्रिभिर्मासैस्त्रिभिः पक्षैस्त्रिभिर्दिनैः।**
**अत्युत्कटैः पापपुण्यैरिहैव फलमश्नुते॥**

*—हितोपदेश, 1.84*

अत्युग्र पाप और पुण्यों का फल व्यक्ति इस जन्म में ही पा लेता है। वह तीन वर्ष, तीन मास, तीन पखवाड़े, तीन दिन में, कभी भी हो सकता है। एक भोले-भाले, सीधे-साधे पण्डित की उक्ति में कितना सार है।

आचार्य की प्रार्थना थी कि विद्यार्थी चलकर उसके पास आयें-**आ मे यन्तु ब्रह्मचारिणः स्वाहा**-ताकि जो ज्ञान उसने स्वयं के परिश्रम से या परम्परा से प्राप्त किया है वह उसे उनमें सङ्क्रमित कर सके।

प्राचीन भारत की शिक्षा पद्धति में एक बात जो विशेषरूप से अवधेय है वह यह है कि छात्र ही गुरु से शिक्षा प्राप्त करने उसके पास जाते थे। पश्चिम के देशों की टयूशन की तरह की पद्धति तब यहां प्रचलित नहीं थी, जिसमें कि अध्यापक को पढ़ाने के लिये घर-घर भटकना पढ़ता है। अध्यापक के एक अन्य पर्यायवाची शब्द उपाध्याय का यही रहस्य है। इसका अथरार्थ है-उपेत्याधीयतेऽस्मात्, जिसके पास जाकर पढ़ा जाता है, वह टयूशन पढ़ाने वाला मास्टर नहीं है।

कतिपय गुरुकुल अथवा आश्रम इतने बड़े होते थे कि उनमें हज़ारों विद्यार्थी पढ़ते थे। कुलपति शब्द की परिभाषा इसी तथ्य को उजागर करती है-

**मुनीनां दशसाहस्त्रं योऽन्नदानाहिपोषणात्।**
**अध्यापयति विप्रर्षिरसौ कुलपतिः स्मृतः॥**

*—टीकाकार मल्लिनाथ द्वारा कलिदासकृत अभिज्ञान शाकुन्तल कीटीका में उद्धृत*

जो दससहस्त्र मुनियों का खानपान के द्वारा पालन-पोषण कर अध्यापन करता है उसे कुलपति कहा जाता है। जो अपने छात्रों के लिये जो उसके अन्तेवासी है, उसके आसपास ही रहने वाले हैं इतना करता है उसके प्रति छात्रों के मन में सम्मान होना स्वाभाविक ही था। धीरे-धीरे परिस्थितियां बदली। गुरुकुलों महाविद्यालयों का स्थान अधिकांश में आधुनिक पद्धति के स्कूलों, कालेजों और विश्वविद्यालयों ने ले लिया। छात्र अब अन्तेवासी न रहा। न गुरु अब उनकी सब प्रकार की व्यवस्था करने वाला रहा। दोनों में दूरी आ गई। आचार्य को अपने आचार्यत्व के गुणों पर कसे जाने की आवश्यकता न रही। उसका भी

चारित्रिक ह्रास हुआ। ईर्ष्या, द्वेष, कलह, संघर्ष आदि मानव सुलभ दुर्गुण उसमें प्रस्फुटित होने लगे। अध्यापन मात्र एक व्यवसाय, profession बन कर रह गया, जीविकोपार्जन का मात्र एक साधन। एक कवि ने कहा था-''यस्यागमः केवलजीविकायै तं ज्ञानपण्यं वणिजं वदन्ति। जिसका ज्ञान केवल जीविका का साधन है वह बनिया कहलाता है, ज्ञान जिसकी विक्रयसामग्री है। यदि विक्रयसामग्री से आय कम हो तो बनिये की हालत का अनुमान सहज में ही लगाया जा सकता है। फलतः उत्कृष्ट कोटि की प्रतिभाओं को आकृष्ट करने में और यदि वे आकृष्ट हुईं भी तो उन्हें अपने से अलग न होने देने में यह व्यवसाय असफल सिद्ध हुआ। आर्थिक आवश्यकताओं और सामाजिक परिवेश के अर्थ प्रधान दृष्टिकोण से दबा आज का अध्यापक धरनों, प्रदर्शनों, भूखहड़तालों पर जाने को विवश होने के कारण ज्ञान के उपार्जन तथा उसके प्रचार-प्रसार में अपेक्षित रुचि न लेने लगा। उधर छात्र भी परीक्षा के ही उनकी योग्यता के मापदण्ड होने के कारण उसमें सफलता प्राप्त करने को ही चरम लक्ष्य समझ नकल करना, नोटबुक परीक्षाभवन में ले जाना, परीक्षकों का पता कर आर्थिक प्रलोभन अथवा धमकी से अंक बढ़वाना आदि अनेक अनैतिकाओं की ओर उन्मुख हुआ। परीक्षाभवन में चाकू दिखाने और छुरा घोंपने की घटनाएं आम बात हो गईं। फलतः सारा का सारा शिक्षा का ढांचा ही चरमरा उठा। इसे और अधिक धक्का पहुंचा अध्यापकों की नियुक्तियों में होने वाले भ्रष्टाचार और भाई-भतीजावाद से।

अब जबकि प्रतिक्षण नये-नये आविष्कार हो रहे हैं, कम्प्यूटर और इन्टरनेट ने ज्ञान की सीमा का अभूतपूर्व विस्तार कर दिया है, गुरुकुलीय पद्धति में वापिस जाने की बात सोचना भी सम्भव नहीं। नयी शती को यही विचार करना है कि किस तरह पुनः अध्यापक और छात्र के रिश्तों में अधिक निकटता आये, किस तरह शिक्षा जगत् में नैतिकता पुनः पांव जमा सके और सीखने और सिखाने की प्रवृत्ति को बढ़ावा मिल सके। सही शिक्षा ही देश और समाज को उन्नति के मार्ग पर ले जा सकती है।

इधर देश में मानवीय मूल्यों का तीव्र गति से ह्रास हुआ है। धर्म की चर्चा तो बहुत है पर उस पर आचरण नहीं हो रहा। भ्रष्टाचार का बोलबाला है। किसी भी तरह से हो स्वार्थ सिद्ध होना चाहिए यही मनोवृत्ति बनती जा रहती है। उद्देश्य के साथ-साथ उसकी पूर्ति के साधन भी समीचीन होने चाहियें इस गान्धीजी के सिद्धान्त को लोगों ने विस्मृति के गर्भ में धकेल दिया है। उपभोक्तावाद की संस्कृति के कारण नैतिकतावाद की संस्कृति पर काली छाया मंडराने लगी है। जो धर्म सारी सामाजिक व्यवस्था का आधार है, धर्म का लक्ष्ण ही यही है-धारणाद्धर्म इत्याहुर्धर्मो धारयते प्रजाः, उसे ही लोग भूलते जा रहे हैं। आवश्यकता है नई शती में धर्म चर का पुनः उद्घोष करने की। उस धर्म की जिसकी पहिचान (लक्षण) धृति, क्षमा, दम, अस्तेय (चोरी न करना), शौच, इन्द्रिय-निग्रह, बुद्धि (सम्यग्बोध), विद्या, सत्य और अक्रोध के रूप मे बताई गई थी—

**धृतिः क्षमा दमोऽस्तेयं शौचमिन्द्रियनिग्रहः।**
**धीर्विद्या सत्यमक्रोधो दशकं धर्मलक्षणम्॥**

*—मनुस्मृति, 6.92*

इन दस को इन पांच में संक्षिप्त कर दिया गया-अहिंसा, सत्य, अस्तेय, शौच और इन्द्रिय-निग्रह जिसे चारों वर्णों के लिये आवश्यक माना गया-

**अहिंसा सत्यमस्तेयं शौचमिन्द्रियनिग्रहः।**
**एतं सामासिकं धर्मं चातुर्वर्ण्येऽब्रवीन्मनुः॥**

—*मनुस्मृति, 10.63*

इन पांच का भी अन्त में एक में ही उपसंहार कर दिया गया और वह एक था-जो अपने लिये हानिकारक है वह दूसरे के साथ न करे-**आत्मनः प्रतिकूलानि परेषां न समाचरेत्।**

सारा उत्कर्ष अपकर्ष में बदल सकता है यदि जीवन मूल्यों की ओर ध्यान न दिया गया। इसलिये एक प्राचीन चिन्तक ने कहा था कि साक्षर उल्टा पढ़ा जाये तो राक्षस बन जाता है। साव्क्षरो विपरीतश्चेद् राक्षसो भवति ध्रुवम्। संवेदना शून्य मानव को सारी की सारी वैज्ञानिक और तकनीकी प्रगति किस गर्त में धकेल देगी उसकी कल्पना मात्र से सिहरन हो उठती है।

नई शती की सब से बड़ी चुनौती नैतिकता को पुनः प्रतिष्ठित करने की है। व्यष्टि से समष्टि की दृष्टि अपनाने की है। केवल अपने लिये न जीकर सम्पूर्ण समाज, देश और मानव जाति के लिये जीने की इच्छा अपने में जगाने की है। 'मा गृधः कस्यस्विद्धनम्' किसी के धन का लालच न कर, का उद्घोष फिर से करने की है।

आवश्यकता इस बात की है कि आज की वैज्ञानिक एवं तकनीकी उन्नति के युग में जहां हर क्षण नये-नये अविष्कार और अनुसन्धान हो रहे हैं हम अपनी परम्परागत अनुभव के आधार पर जांची-परखी जीवन-मूल्य-धारा से जुड़े रहें। नवीन हो कर भी चिरन्तन रहने की कला यदि हम सीख सके तो यह नवीन शती की सबसे बड़ी उपलब्धि होगी।

आवश्यकता है पौर्वात्य और पाश्चात्य सांस्कृतिक विचारधाराओं के सन्तुलनात्मक समन्वय की। पूरब और पश्चिम को एक दूसरे के पास आना ही होगा। नई शती इसी ओर संकेत कर रही है।

*परिसंवाद*-नई शती का भविष्य

आलेख-

# संस्कृति और जीवन मूल्य का स्वरूप और नई शती में सम्भावनाएं

—सत्यव्रत शास्त्री

पुरानी सहस्राब्दी अभी-अभी समाप्त हुई है और नई ने जन्म लिया है। इसकी प्रथम शताब्दी अंगड़ाई ले रही है। इस अवसर पर अनेक प्रश्न सभी चिन्तकों और विचारकों के मन में उठ रहे हैं। पहला है विगत शताब्दी की सफलताओं और विफलताओं के लेखे-जोखे की आवश्यकता का और उसके आधार पर कुछ नवीन चिन्तन का और उस चिन्तन को प्रयोग में लाने या न लाने का। यह नवीन चिन्तन जीवन के विभिन्न पक्षों को लेकर हो सकता है-संस्कृति, सामाजिक चेतना, साहित्य आदि।

प्रस्तुत आलेख में संस्कृति के विषय में चिन्तन का प्रयास किया जा रहा है। किसी भी देश या जाति के संस्कारों का पुञ्जीभूत रूप संस्कृति कहलाता है। देशों और जातियों की अनेकता के कारण संस्कृतियां भी अनेक होती हैं। संस्कृतियों की अनेकता में भी कतिपय मूल तत्व एक ही होते हैं। वे तत्त्व समस्त मानव जाति की संस्कृति को स्वरूप प्रदान करते हैं।

मानव की यह सहज प्रवृत्ति है कि वह अपने को दूसरे से उत्कृष्ट सिद्ध करना चाहता है। अपनी संस्कृति को वह दूसरों की संस्कृति की तुलना में अधिक अच्छी मानता है। नयी शती के मानव को इस सांस्कृतिक कठघरे में से बाहर आ अन्य संस्कृतियों को भी निकट से देखना परखना होगा जोकि आज के वैश्वीकरण में कठिन नहीं रह गया है। दूरियां इतनी कम हो गई हैं कि रूपक शैली में विश्व को एक गांव, global village को संज्ञा दी जाने लगी है। इस तथाकथित गांव के निवासियों की जीवनपद्धति, चिन्तनधारा और संस्कारों-कुसंस्कारों का परिचय पा जाना अब कोई असाध्य कार्य नहीं रह गया है।

रुड्यार्ड किपलिंग ने कहा था, पूरब पूरब है और पश्चिम पश्चिम। ये दो कभी मिलेंगे नहीं-The East is East, West is West. The twain shall never meet. उनकी इस उक्ति में अब कोई सार नहीं रह गया है। पूरब और पश्चिम दोनों ही मिले हैं, विशेषकर पूरब पर पश्चिम भारी पड़ता सा नज़र आ रहा है। यह नहीं कि पश्चिम से पूरब के लिए कोई विशेष उपादेय नहीं है, वहां की कर्मठता, समय तथा सुव्यवस्थित कार्य शैली अनुकरणीय हैं, पर वहां पारिवारिक विघटन, आत्म केन्द्रितता तथा उपभोक्तावाद आदि ऐसे तत्त्व हैं जिन्हें अपनाना पूरब के लिए हितकर नहीं हैं। पूरब के देशों में उनका पांव जमाना उनके हित में नहीं है।

आवश्यकता इस शती की है एक मिली-जुली संस्कृति की जहां पौर्वात्य और पाश्चात्य संस्कृतियों के श्रेष्ठ तत्त्वों के सङ्गम से मानव जाति लाभान्वित हो सके।

इसके लिए अपेक्षित है अतिवाद से ऊपर उठने की। सुप्रसिद्ध उक्ति है-'अति सर्वत्र वर्जयेत्', अति का हर जगह, हर स्थिति में परिहार करना चाहिये। यह उक्ति कह तो दी गई पर इसका पालन अधिकांश में नहीं हुआ जिस कारण अनेक विकृतियों ने जन्म लिया, दोनों ही संस्कृतियों, पौर्वात्य और पाश्चात्य, में।

सर्वप्रथम संयुक्त परिवार को ही लिया जाय। अच्छी कल्पना थी। परिवार के सब लोग एक साथ रहें, सुख-दुःख में उनका साथ उपलब्ध रहे। पश्चिम में सामाजिक सुरक्षा सोशल सिक्यूरिटी के रूप में शासन से जो उपलब्ध है वह इस व्यवस्था में परिवार से ही उपलब्ध थी। इससे केवल भौतिक सुख-सुविधा ही नहीं मिलती थी अपितु भावनात्मक, इमोशनल भी। इसमें वैधव्य या वृद्धावस्था का अकेलापन नहीं था, अपने ही लोगों के बीच रहने की ऊष्मा का अहसास था। साथ ही बीमारी, तंगहाली तथा अन्यान्य कष्टों के मध्य सक्रिय सहयोग का भी। पर जिस भावना से यह व्यवस्था प्रारम्भ हुई थी उसमें कालान्तर में विकृतियां आ गई। परिवार के मुखिया ने सारा भार संभाला ही हुआ है यह जान अन्य सदस्यों को अकर्मण्यता ने आ घेरा। एक व्यक्ति या कुछेक व्यक्ति खटने लगे और दूसरे लोग उसकी/उनकी मेहनत पर पलने लगे। परिवारों में आगे बढ़ने की, इनीशिएटिव लेने की, प्रवृत्ति में कमी आने लगी। मुखिया में भी क्योंकि वह सारे तन्त्र का सञ्चालक था और इसका इसे बोध था, डिक्टेटर की प्रवृत्ति ने जन्म ले लिया। उसके दबदबे के कारण अन्य लोगों की बोलती बन्द होने से एक प्रकार की कुण्ठा परिवार के अन्य सदस्यों के मन में उपजने लगी जिससे परिवारों में अपेक्षित सद्भाव के अभाव ने असन्तोष और अन्तर्विरोध की पृष्ठभूमि में संयुक्त परिवार संस्था के ही विघटन का मार्ग प्रशस्त कर दिया। इसे बढावा मिला अपना व्यक्तिगत जीवन अपने ढंग से जीने की बढ़ती लालसा से। फलस्वरूप अतिविस्तृत परिवारों extended families का स्थान ले लिया पश्चिम की तर्ज पर अति संक्षिप्त परिवारों minisule families ने जिनमें चाचा, चाची, ताऊ, ताई और उनके बच्चों की तो बात ही क्या अपने माता-पिता के लिये भी स्थान नहीं रहा। भाई-भाई से अलग हो गया, बहिन बहिन से, और भाई बहन एक दूसरे से। वैयक्तिक स्वतन्त्रता और अपना कैरियर बनाने की लालसा ने पत्नी को पति से दूर कर दिया जिसका परिणाम हुआ खण्डित परिवार और उपेक्षित बच्चे जो अनेक सामाजिक बुराइयों अथ च अपराध जगत् के चंगुल में फंसने से न बच सके। अब स्थिति यहां तक पहुंच चुकी है कि भारत जैसे प्राचीन देश में भी चिरन्तन विवाह प्रथा पर प्रश्न चिह्न लगने लगा है। विवाह न करा कर एक साथ रहने live-in relationship की प्रथा ने जो पश्चिम के देशों में असामान्य नहीं है भारत में भी पांव जमाने शुरू कर दिये हैं। बिना विवाह के यदि दाम्पत्य सुख भोगा जा सके तो वैवाहिक बन्धन की आवश्यकता ही क्या है, यह सोच आज के युवा-वर्ग में पनपने लगी है। ये कुछ चुनौतियां है जिनसे नई शती ने जूझना है और एक ऐसा रास्ता खोज निकालना है जिससे दोनों प्रकार के अतिवाद के स्थान पर मध्यमवाद स्थापित किया जा सके जोकि युगानुकूल होने के कारण सुग्राह्य हो।

किसी भी देश की संस्कृति में जहां पारिवारिक व्यवस्था का महत्त्व होता है वहां शिक्षा व्यवस्था का भी, प्राचीन भारत ने एक ऐसी शिक्षा व्यवस्था को अपनाया था जिसे सम्प्रति गुरुकुलीय पद्धति के

नाम से जाना जाता है। इसमें छात्र गुरु के घर अथवा आश्रम में जा कतिपय वर्ष-12 वर्ष-उसी के संरक्षण में रह विद्याध्ययन करता था। उसकी समस्त दिनचर्या पर गुरु का अङ्कुश होता था। उसी के अनुशासन में उसे जीवन बिताना होता था। जहां कड़े अनुशासन में रह विद्योपार्जन का दायित्व छात्र का होता था वहां छात्रों की देखभाल, उनके भोजनादि की व्यवस्था और उन्हें सम्यक् शिक्षा प्रदान करने का दायित्व गुरु का होता था। केवल अध्यापक की ही भूमिका उसे नहीं निभानी होती थी, अपने सम्यक् आचार द्वारा छात्र के लिये अनुकरणीय आदर्श उपस्थित कर आचार्य की भी। आचार्य की परिभाषा भी यही है-आचार्यः कस्मात्? आचारं ग्राहयति, आचार्य को आचार्य क्यों कहा जाता है? इसलिये कि वह आचार (=सदाचार) सिखाता है। इससे इतना स्पष्ट है कि आचार (=सदाचार) सिखाने के लिये उसका स्वयम् आचारवान् होना आवश्यक है। जो स्वयम् आचारवान् नहीं है वह दूसरे को क्या आचार सिखायेगा? उसे तो स्वयम् आदर्श उपस्थित करना है। जिसके लिये आवश्यक है कठोर अनुशासन। सारा जीवन उसका कठोर अनुशासन में बंधा होता था। यही कारण था कि समाज में उसके लिये विशेष आदर था-इतना आदर कि वह ब्रह्मा, विष्णु, महेश यहां तक कि साक्षात् परब्रह्म तक मान लिया गया था—

**गुरुर्ब्रह्मा गुरुर्विष्णुर्गुरुर्देवो महेश्वरः।**
**गुरुः साक्षात्परब्रह्म तस्मै श्रीगुरवे नमः॥**

यह वह गुरु था जो ब्रह्मचारी को जो उसके पास पढ़ने के लिये आता था अपने भीतर गर्भ के रूप में समाविष्ट कर लेता था। **आचार्यो ब्रह्मचारिणं गर्भं कृणुतेऽन्तः**। यहां छात्र की गुरु में गर्भ के रूप में परिकल्पना सर्वथा अनूठी है। शायद ही अन्य किसी परम्परा में इस तरह की परिकल्पना हो। जिस प्रकार गर्भस्थ शिशु माता के शरीर का, न केवल शरीर का अपितु उसके सम्पूर्ण अस्तित्व का अभिन्न अङ्ग होता है, उसी से वह रस ग्रहण करता है, उसी से उसका पोषण होता है उसी प्रकार की स्थिति गुरु के लिए ब्रह्मचारी की थी। उसके छात्र के रूप में स्वीकार कर लिये जाने पर वह उसका हो जाता है, जिसका समस्त दायित्व उस पर आ जाता है जिसमें अपनी समस्त विद्या, अपना समस्त ज्ञान सङ्क्रान्त कर वह ऋषि ऋण से मुक्ति पा लेना चाहता था। इस ज्ञान के सङ्क्रमण के लिये यह आवश्यक था कि इतने अपनेपन के साथ जो छात्र गुरु के पास आये वह इसका अधिकारी भी हो। इसलिये अच्छी तरह जांच परख कर ही, विशेषकर उच्च अध्ययन के लिये, गुरु बालक को छात्र रूप में अङ्गीकार करता था। प्राचीन भारत का गुरु इस विषय में विशेष जागरूक था। यह जागरूकता बहुत प्राचीन काल से ही उसमें थी—

**विद्या ह वै ब्राह्मणमाजगाम गोपाय मा शेवधिष्टेऽहमस्मि।**
**असूयकायानृजवेऽयताय तस्मै मा ब्रूया निधिपाय ब्रह्मन्॥**

*—संहितोपनिषद् ब्राह्मण, 3*

"विद्या ब्राह्मण के पास आई और कहने लगी-तुम मेरी रक्षा करो (अक्षरार्थ-मुझे छुपा लो), मैं तुम्हारी निधि हूं। ईर्ष्यालु कुटिलप्रवृत्ति के एवञ्च इन्द्रिय संयम रहित व्यक्ति को तुम मुझे मत देना, उसे ही देना जो निधि की रखवाली कर सके।"

अनेक बार यह शङ्का प्रस्तुत की जाती है कि क्या कारण है कि हमारा बहुत सा ज्ञान जिसका अनुमान प्राचीन ग्रन्थों से लगता है आज लुप्त है। राम को अपने आश्रम की ओर ले जाते समय मार्ग में महर्षि विश्वामित्र ने उन्हें बला और अतिबला नाम के वे मन्त्र सिखाये थे जिनसे न थकान होती थी, न ज्वर, न ही चेहरे का रंग बदलता था और न ही भूख और प्यास लगती थी—

**मन्त्रग्रामं गृहाण त्वं बलामतिबलां तथा।**
**न श्रमो न ज्वरो वा ते न रूपस्य विपर्ययः।**
**क्षुत्पिपासे न ते राम भविष्येते कथञ्चन॥**

*–रामायण, बालकाण्ड, 22.13, 18*

ये बला और अतिबला क्या थीं यह आज कोई जानता नहीं। सञ्जीवनी बूटी क्या है इसकी भी जानकारी नहीं है। विशल्यकरणी जिससे धंसा हुआ बाण स्वयं से बाहर आ जाता था और सन्धानकरणी जिससे घाव तत्काल भर जाता था औषधियां सम्प्रति हमारी ज्ञान की परिधि से बाहर हैं। यही स्थिति कायाकल्प, पर-काया-प्रवेश एवं उन रसायनों की है जिनके द्वारा धातु का स्वरूप बदल दिया जाता था या गगन-मण्डल में विचरने वाले उन विमानों की है जिनके भूमि पर उतरने के समय की स्थिति का आज के वायुयान के भूमि पर उतरने की स्थिति के ठीक समान ही वर्णन कालिदास ने अभिज्ञानशकुन्तल में किया है। यह जिज्ञासा होना स्वाभाविक है कि आखिर यह ज्ञान गया कहां? इस जिज्ञासा का समाधान उपरिनिर्दिष्ट मन्त्र ही कर देता है। विद्या पात्र को ही दी जाय-**पात्रप्रतिगता विद्या पात्रप्रतिगतं धनम्**-इस पर इतना आग्रह रहा कि उपयुक्त पात्र न मिलने पर विद्या दी ही नहीं गई और वह गुरु के साथ ही चली गई। विद्यार्थी से गुरु ने कुछ लेना तो होता नहीं था, सब कुछ देना ही होता था, अतः वह उसके ज्ञानार्जन की तीव्र उत्कण्ठा की परीक्षा कर ही उसे शिक्षा देता था। मैं स्वयं इस परीक्षा में से गुज़रा हूं। इस सन्दर्भ में मेरा एक संस्मरण है जो इस प्रकार है-

काशी हिन्दू विश्वविद्यालय में मैं पी-एच.डी. के लिए शोध कर रहा था। मेरा विषय वाक्यपदीय से सम्बद्ध था-व्याकरण का अत्यन्त जटिल एवं दुरूह ग्रन्थ। उसे समझाने वाले पूरे काशी में भी शायद दो एक ही होंगे। उन दो एक में थे श्री रघुनाथ शर्मा पाण्डेयजी। वे कबीर चौरा मठ में रहते थे और मैं विश्वविद्यालय छात्रावास में। वाक्यपदीय पढ़ने की इच्छा से मैं एक दिन उनके पास पहुंचा। उन्होंने कहा कि वे पढ़ायेंगे और मुझे अगले दिन तीन बजे दोपहर में आने को कहा। अगले दिन तीन बजे मैं पहुंच गया। वे सोये हुए थे। चार बजे, पांच बजे, साढ़े पांच बजे। उनकी नींद खुली। उन्होंने मुझे देखा और बोले, आज आंख लग गई, अब तो बहुत देर हो गई है। तुम कल आ जाना तीन बजे।' मैंने साइकिल लिया और विश्वविद्यालय पहुंच गया। कबीर चौरा से विश्वविद्यालय का छात्रावास लगभग पन्द्रह-सोलह किलोमीटर दूर है। वाहन मेरे पास केवल साइकिल ही थी। तीसरे दिन ठीक तीन बजे जब मैं कबीर चौरा पहुंचा तो वे मुझे रास्ते में ही मिल गये। मेरी ओर देख कर बोले, 'तुम आ गये। आज तो एक जगह सत्यनारायण की कथा बांचने जाना है। तुम कल आ जाना तीन बजे।' बिना कुछ कहे मैं लौट गया और अगले दिन फिर उपस्थित हो गया। यह चौथा दिन था। इसी प्रकार आते जाते पांचवें दिन जब पहुंचा तो देखा गुरु जी भोजन बना रहे हैं। मुझे देखते ही बोले, 'आज तो पाठ नहीं हो सकेगा। खाना बनाना है। फिर विश्राम भी करना है। तुम कल आ जाना तीन बजे।' अगले दिन तीन बजे जब मैं पहुंचा तो वे प्रतीक्षा

करते पाये गये। पढ़ाने लगे। चार बज गये, पांच बज गये, छः बज गये, सात बज गये। वे हैं कि पढ़ाते ही जा रहे हैं। अंधेरा हो गया। लालटैन जला ली। पाठ चल ही रहा था। मैं बुरी तरह थक गया था। वाक्यपदीय जैसा जटिल ग्रन्थ था। मैं अपनी थकावट नहीं प्रकट करना चाहता था। अतः बोला, 'गुरु जी समय बहुत हो गया है, आप थक गये होंगे।' वे बोले 'नहीं, चलते चलो।' फिर कुछ देर रुके। शायद उन्हें लगा कि सुकुमारमति बालक, इतना कुछ एक साथ कैसे ग्रहण कर पायेगा। बोले-'अच्छा। आज इतना ही। बाकी कल करेंगे।' इसके बाद मुझे कभी खाली हाथ वापस जाना नहीं पड़ा। गुरु जी मेरी प्रतीक्षा में ही पाये गये। अनेक दिन मुझे वापस लौटाकर वे मेरी परीक्षा लेना चाहते थे कि क्या वास्तव में मुझे कुछ ग्रहण करने की इच्छा है या नहीं और बार-बार लौटाने पर मैं बौखला तो नहीं जाता। जब उन्होंने परख लिया कि मुझमें अध्ययन की लगन है तो फूट पड़ी उनकी ज्ञानसरिता जिसमें मैंने भरपूर अवगाहन किया।

कहा जाता है नालन्दा, विक्रमशिला आदि अपने समय के प्रख्यात विश्वविद्यालयों के प्रवेशद्वार पर पण्डित रहा करते थे जो प्रवेशार्थियों की परीक्षा ले कर ही उन्हें भीतर जाने की अनुमति देते थे।

प्राचीन शास्त्रों में वंश दो प्रकार का कहा गया है, एक जन्म का और दूसरा विद्या का-**वंशो द्विधा विद्यया जन्मना च**। जिस प्रकार जन्म का वंश पिता, पितामह, प्रपितामह आदि का होता था उसी प्रकार विद्या का वंश भी गुरु, उनके गुरु एवञ्च उनके भी गुरु आदि के रूप में होता था।

जब मैं काशी में छात्र था तो एक दिन दोपहर के समय स्वनामधन्य गुरुवर पण्डित शुकदेव झा जी के पास एक अत्यन्त वृद्ध सज्जन लाठी टेकते हुए आ पहुंचे। उस समय गुरुदेव मुझे व्याकरण पढ़ा रहे थे। मैं समझ गया कि वे उनके गुरु हैं। उन वृद्ध सज्जन ने मेरी ओर प्रश्नसूचक दृष्टि से देखा। जैसे कि वे जानना चाहते हों कि मैं कौन हूं। इस पर गुरुजी ने कहा-आपका पौत्र है। विद्या वंश से मैं उनका पौत्र ही लगा। क्या मधुर सम्बन्ध है! आधी शताब्दी बीत गई, आज भी वह वाक्य मेरे कानों में गूंज रहा है।

प्राचीन भारत की शिक्षा पद्धति केवल ज्ञानोपार्जन पर ही बल नहीं देती थी अपितु नैतिक गुणों पर भी। विद्याध्ययन की परिसमाप्ति पर गुरु जो अन्तेवासी (=छात्र) को उपदेश देता था-आचार्योऽन्तेवासिनमनुशास्ति-और जिसे आज की भाषा में दीक्षान्त भाषण कहा जा सकता है उसमें इसी पर विशेष बल है। गुरु का शिष्य को उपदेश था-सच बोलना, धर्म का पालन करना, माता को देवता मानना, पिता को देवता मानना, आचार्य को देवता मानना, अतिथि को देवता मानना, वेदाध्ययन में प्रमाद न करना। **मातृदेवो भव, पितृदेवो भव, आचार्यदेवो भव, अतिथिदेवो भव** (तैत्तिरीयोपनिषद्, शिक्षावल्ली, 1.11) पुनः इस ओर ध्यान आकर्षित करने के लिये गुरु निषेध माध्यम से (शास्त्र में विधि और निषेध दोनों ही रहते हैं-विधि निषेधात्मकं शास्त्रम्) शिष्य से कहता है-सत्यान्न प्रमदितव्यम्, धर्मान्न प्रमदितव्यम्, सत्य में प्रमाद न करना, धर्म में प्रमाद न करना।

अन्तेवासी होने का छात्र को एक यह भी लाभ था कि औपचारिक शिक्षा, फार्मल एजूकेशन के साथ-साथ उसकी अनौपचारिक शिक्षा, इन्फार्मल एजुकेशन भी हो जाती थी। चलते-फिरते, उठते-बैठते, बहुत सी बातें गुरु शिष्य को बता देता था जो बहुत काम की होती थीं। मैंने स्वयं अपने जीवन में इस प्रकार बहुत सा ज्ञान अर्जित किया है।

1947 की बात है। पाकिस्तान बना ही बना था। एक दिन रास्ते चलते-चलते गुरुजी पं. रघुनाथ शर्मा पाण्डेय जी-मेरा आवास उन दिनों (तब मैं काशी हिन्दू विश्वविद्यालय छात्रावास में नहीं था) गुरु जी के आवास के पास ही था और प्रातः विद्यालय जाने के लिये जोकि पांच-छः मील दूर था मैं उनके साथ हो लिया करता था-कहा कि देखो जो पाप करता है उसका फल उसे इसी जन्म में मिल जाता है। पाकिस्तान के निर्माता जिन्नाह ने वाणी से विषवमन किया था जिससे भाई-भाई में द्वेष उपजा और जिस कारण सहस्रों लोगों को अपने प्राणों से हाथ धोने पड़े। पाकिस्तान बना पर उसके बनाने वाले की आवाज़ प्रभु ने छीन ली। कहा जाता है जिन्नाह को अन्त समय में जिह्वा का कैंसर हो गया था। जिस कारण वे बोलने में असमर्थ हो गये थे। गुरु जी ने इस पर एक श्लोक भी बोला था—

**त्रिभिर्वर्षैस्त्रिभिर्मासैस्त्रिभिः पक्षैस्त्रिभिर्दिनैः।**
**अत्युत्कटैः पापपुण्यैरिहैव फलमश्नुते॥**

*—हितोपदेश, 1.84*

अत्युग्र पाप और पुण्यों का फल व्यक्ति इस जन्म में ही पा लेता है। वह तीन वर्ष, तीन मास, तीन पखवाड़े, तीन दिन में, कभी भी हो सकता है। एक भोले-भाले, सीधे-साधे पण्डित की उक्ति में कितना सार है।

आचार्य की प्रार्थना थी कि विद्यार्थी चलकर उसके पास आयें-**आ मे यन्तु ब्रह्मचारिणः स्वाहा**-ताकि जो ज्ञान उसने स्वयं के परिश्रम से या परम्परा से प्राप्त किया है वह उसे उनमें सङ्क्रमित कर सके।

प्राचीन भारत की शिक्षा पद्धति में एक बात जो विशेषरूप से अवधेय है वह यह है कि छात्र ही गुरु से शिक्षा प्राप्त करने उसके पास जाते थे। पश्चिम के देशों की ट्यूशन की तरह की पद्धति तब यहां प्रचलित नहीं थी, जिसमें कि अध्यापक को पढ़ाने के लिये घर-घर भटकना पढ़ता है। अध्यापक के एक अन्य पर्यायवाची शब्द उपाध्याय का यही रहस्य है। इसका अथरार्थ है-उपेत्याधीयतेऽस्मात्, जिसके पास जाकर पढ़ा जाता है, वह ट्यूशन पढ़ाने वाला मास्टर नहीं है।

कतिपय गुरुकुल अथवा आश्रम इतने बड़े होते थे कि उनमें हज़ारों विद्यार्थी पढ़ते थे। कुलपति शब्द की परिभाषा इसी तथ्य को उजागर करती है-

**मुनीनां दशसाहस्त्रं योऽन्नदागाहिपोषणात्।**
**अध्यापयति विप्रर्षिरसौ कुलपतिः स्मृतः॥**

*—टीकाकार मल्लिनाथ द्वारा कलिदासकृत अभिज्ञान शाकुन्तल कीटीका में उद्धृत*

जो दससहस्र मुनियों का खानपान के द्वारा पालन-पोषण कर अध्यापन करता है उसे कुलपति कहा जाता है। जो अपने छात्रों के लिये जो उसके अन्तेवासी है, उसके आसपास ही रहने वाले हैं इतना करता है उसके प्रति छात्रों के मन में सम्मान होना स्वाभाविक ही था। धीरे-धीरे परिस्थितियां बदली। गुरुकुलों महाविद्यालयों का स्थान अधिकांश में आधुनिक पद्धति के स्कूलों, कालेजों और विश्वविद्यालयों ने ले लिया। छात्र अब अन्तेवासी न रहा। न गुरु अब उनकी सब प्रकार की व्यवस्था करने वाला रहा। दोनों में दूरी आ गई। आचार्य को अपने आचार्यत्व के गुणों पर कसे जाने की आवश्यकता न रही। उसका भी

चारित्रिक ह्रास हुआ। ईर्ष्या, द्वेष, कलह, संघर्ष आदि मानव सुलभ दुर्गुण उसमें प्रस्फुटित होने लगे। अध्यापन मात्र एक व्यवसाय, profession बन कर रह गया, जीविकोपार्जन का मात्र एक साधन। एक कवि ने कहा था-''यस्यागमः केवलजीविकायै तं ज्ञानपण्यं वणिजं वदन्ति। जिसका ज्ञान केवल जीविका का साधन है वह बनिया कहलाता है, ज्ञान जिसकी विक्रयसामग्री है। यदि विक्रयसामग्री से आय कम हो तो बनिये की हालत का अनुमान सहज में ही लगाया जा सकता है। फलतः उत्कृष्ट कोटि की प्रतिभाओं को आकृष्ट करने में और यदि वे आकृष्ट हुईं भी तो उन्हें अपने से अलग न होने देने में यह व्यवसाय असफल सिद्ध हुआ। आर्थिक आवश्यकताओं और सामाजिक परिवेश के अर्थ प्रधान दृष्टिकोण से दबा आज का अध्यापक धरनों, प्रदर्शनों, भूखहड़तालों पर जाने को विवश होने के कारण ज्ञान के उपार्जन तथा उसके प्रचार-प्रसार में अपेक्षित रुचि न लेने लगा। उधर छात्र भी परीक्षा के ही उनकी योग्यता के मापदण्ड होने के कारण उसमें सफलता प्राप्त करने को ही चरम लक्ष्य समझ नकल करना, नोटबुक परीक्षाभवन में ले जाना, परीक्षकों का पता कर आर्थिक प्रलोभन अथवा धमकी से अंक बढ़वाना आदि अनेक अनैतिकाओं की ओर उन्मुख हुआ। परीक्षाभवन में चाकू दिखाने और छुरा घोंपने की घटनाएं आम बात हो गईं। फलतः सारा का सारा शिक्षा का ढांचा ही चरमरा उठा। इसे और अधिक धक्का पहुंचा अध्यापकों की निगुक्तियों में होने वाले भ्रष्टाचार और भाई-भतीजावाद से।

अब जबकि प्रतिक्षण नये-नये आविष्कार हो रहे हैं, कम्प्यूटर और इन्टरनेट ने ज्ञान की सीमा का अभूतपूर्व विस्तार कर दिया है, गुरुकुलीय पद्धति में वापिस जाने की बात सोचना भी सम्भव नहीं। नयी शती को यही विचार करना है कि किस तरह पुनः अध्यापक और छात्र के रिश्तों में अधिक निकटता आये, किस तरह शिक्षा जगत् में नैतिकता पुनः पांव जमा सके और सीखने और सिखाने की प्रवृत्ति को बढ़ावा मिल सके। सही शिक्षा ही देश और समाज को उन्नति के मार्ग पर ले जा सकती है।

इधर देश में मानवीय मूल्यों का तीव्र गति से ह्रास हुआ है। धर्म की चर्चा तो बहुत है पर उस पर आचरण नहीं हो रहा। भ्रष्टाचार का बोलबाला है। किसी भी तरह से हो स्वार्थ सिद्ध होना चाहिए यही मनोवृत्ति बनती जा रहती है। उद्देश्य के साथ-साथ उसकी पूर्ति के साधन भी समीचीन होने चाहियें इस गान्धीजी के सिद्धान्त को लोगों ने विस्मृति के गर्भ में धकेल दिया है। उपभोक्तावाद की संस्कृति के कारण नैतिकतावाद की संस्कृति पर काली छाया मंडराने लगी है। जो धर्म सारी सामाजिक व्यवस्था का आधार है, धर्म का लक्षण ही यही है-धारणाद्धर्म इत्याहुर्धर्मो धारयते प्रजाः, उसे ही लोग भूलते जा रहे हैं। आवश्यकता है नई शती में धर्म चर का पुनः उद्घोष करने की। उस धर्म की जिसकी पहिचान (लक्षण) धृति, क्षमा, दम, अस्तेय (चोरी न करना), शौच, इन्द्रिय-निग्रह, बुद्धि (सम्यग्बोध), विद्या, सत्य और अक्रोध के रूप मे बताई गई थी—

**धृतिः क्षमा दमोऽस्तेयं शौचमिन्द्रियनिग्रहः।**
**धीर्विद्या सत्यमक्रोधो दशकं धर्मलक्षणम्॥**

*—मनुस्मृति, 6.92*

इन दस को इन पांच में संक्षिप्त कर दिया गया-अहिंसा, सत्य, अस्तेय, शौच और इन्द्रिय-निग्रह जिसे चारों वर्णों के लिये आवश्यक माना गया-

**अहिंसा सत्यमस्तेयं शौचमिन्द्रियनिग्रहः।**
**एतं सामासिकं धर्मं चातुर्वर्ण्येऽब्रवीन्मनुः॥**

*—मनुस्मृति, 10.63*

इन पांच का भी अन्त में एक में ही उपसंहार कर दिया गया और वह एक था-जो अपने लिये हानिकारक है वह दूसरे के साथ न करे-**आत्मनः प्रतिकूलानि परेषां न समाचरेत्।**

सारा उत्कर्ष अपकर्ष में बदल सकता है यदि जीवन मूल्यों की ओर ध्यान न दिया गया। इसलिये एक प्राचीन चिन्तक ने कहा था कि साक्षर उल्टा पढ़ा जाये तो राक्षस बन जाता है। साक्षरो विपरीतश्चेद् राक्षसो भवति ध्रुवम्। संवेदना शून्य मानव को सारी की सारी वैज्ञानिक और तकनीकी प्रगति किस गर्त में धकेल देगी उसकी कल्पना मात्र से सिहरन हो उठती है।

नई शती की सब से बड़ी चुनौती नैतिकता को पुनः प्रतिष्ठित करने की है। व्यष्टि से समष्टि की दृष्टि अपनाने की है। केवल अपने लिये न जीकर सम्पूर्ण समाज, देश और मानव जाति के लिये जीने की इच्छा अपने में जगाने की है। 'मा गृधः कस्यस्विद्धनम्' किसी के धन का लालच न कर, का उद्घोष फिर से करने की है।

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आवश्यकता है पौर्वात्य और पाश्चात्य सांस्कृतिक विचारधाराओं के सन्तुलनात्मक समन्वय की। पूरब और पश्चिम को एक दूसरे के पास आना ही होगा। नई शती इसी ओर संकेत कर रही है।

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**17th March, 2011**

9.30 AM - 11.30 AM - Technical Session

11.30 AM - **Valedictory Function**
**P.G. Council Conference Hall**

Chief Guest - **Prof. Binayak Rath**
Vice Chancellor, Utkal University

Guest of Honour - **Prof. Alekh Chandra Sarangi**
Ex-Vice Chancellor,
Sri Jagannath Sanskrit University, Puri

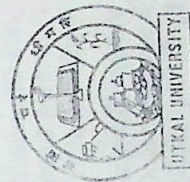
**Prof. R.N. Panda**
Coordinator of the Conference

**Prof. G.K. Dash**
Director of the Conference

# International Conference on Holistic Health and Yogic Practices in the Vedic and later Sanskrit Texts

*(UGC Sponsored Programme)*

**MKCG Auditorium**
**Utkal University, Vani Vihar**

## 14th-17th March, 2011

*Organized by*

**P.G.DEPT. OF SANSKRIT**
**Utkal University, Bhubaneswar**

*In collaboration with*
ICCR, MOEA, Govt. of India, New Delhi
Sanskrit Studies Centre, Silpakorn University, Thailand
Rashtriya Sanskrit Vidyapeetha, Tirupati

Madam/Sir,

We take the pleasure of inviting you to the International Conference on Holistic Health and Yogic Practices in the Vedic and Later Sanskrit Texts.

Your benign presence is solicited.

**14th March, 2011**

11.30 AM - **Inauguration**

**President** - **Prof. Binayak Rath**
Vice Chancellor, Utkal University

**Chief Guest** - Mahamahopadhyaya
Vidya Vachaspati, Vidya Martanda,
Padmashree

**Prof. Satyavrat Shastri**
Former Vice Chancellor,
Sri Jagannath Sanskrit University, Puri
Recipient of President Award &
Jnanapitha Award

**Guest of Honour** - **Prof. Harekrishna Satapathy**
Vice Chancellor,
Rashtriya Sanskrit Vidyapeetha, Tirupati
Recipient of Sri Vani Award

**Guest of Honour** - **Vaidya Bhagwan Dash,** New Delhi
Inauguration of Sanskrit-Science Exhibition
by Rashtriya Sanskrit Vidyapeetha, Tirupati

1.30 PM - Lunch Break
2.30 PM - Technical Session
Alumni Meet

6.00 PM - Cultural Programme, Demonstration of Yogic Pratices by Students of Human Consciousness and Yogic Science and Yoga Therapy

**15th March, 2011**

**Seminar in memory of Prof. A.C. Swain**

9.30 AM - Technical Session
1.30 PM - Lunch Break
2.30 PM - Technical Session
4.30-5.00 PM - Yoga Camp by Rashtriya Sanskrit Vidyapeetha, Tirupati
5.30 PM - Kavi Samavaya

**President** - **S. Sundar Rajan,** IAS (Retd.)
Recipient of President Award

**Guest of Honour** - **Pandit Prabodh Kumar Mishra**
Recipient of Sahitya Academy Award

**16th March, 2011**

9.30 AM -1.30 PM - Technical Session

2.30 PM - Annual Day Function of
P.G. Department of Sanskrit

**Chief Guest** - **Prof. Binayak Rath**
Vice Chancellor, Utkal University

**Guest of Honour** - **Prof. Satyavrat Shastri**
Former Vice Chancellor,
Sri Jagannath Sanskrit University

**Guest of Honour** - **Bijay Mishra**
Eminent Playwright

4.00 PM - Cultural Programme by Students
P.G. Dept. of Sanskrit,
Utkal University

# Programme of the Inaugural Function on 14th March 2011 at 11.30 am.

Vaidika Mangalacaranam: - Sri Jagannath Vaidika Sikshanusthan, Sri Mandir,Puri

Lighting the Lamp:

Offering the Bouquet:

Introduction of the Guests: Prof. R.N.Panda, Coordinator of the Conference

Welcome Address &
Introduction of the Conference: Prof. G.K. Dash, Director of the Conference

Inaguration: Prof. Satyavrat Shastri, Chief Guest

Address: Prof. H. K. Satpathy, Guest of Honour

Prof. Bhagwan Dash, Guest of Honour

Dr.Chirapat Prapandvidya

Presidential Address: Prof. Binayak Rath, Vice-Chancellor, President

Vote of thanks: Prof. P. K. Mishra, Convener, Local Organizing Committee

Vaidya Bhagwan Dash
Ph: 22429393 (Res)
9910540022
A-71 Swasthya Vihar
Delhi 110092

अपि स्वर्णमयी लङ्का न मे लक्ष्मण रोचते।
जननी जन्मभूमिश्च स्वर्गादपि गरीयसी॥

# VIII

## संस्कृत वाङ्मय में राष्ट्रीय भावना

अपने राष्ट्र के प्रति प्रेम हर व्यक्ति में सहज और स्वाभाविक है। जिस धरती पर उसने जन्म लिया है, जहां की मिट्टी में वह खेला है, पला और बढ़ा है वह उसे अपनी ओर खींचती है। वहां की जलवायु, पेड़-पौधे, नदियां-सरोवर, खेत-खलिहान, गांव-देहात, खान-पान, रीति-रिवाज़, परम्पराएं और आस्थाएं, अपने-पराये सभी उसे अपनी ओर खींचते हैं क्योंकि वे उसके अस्तित्व के अभिन्न अङ्ग हैं। विदेशों में बस जाने पर भी, वहां नया घर बसा लेने पर भी उसे उन सबकी याद रह-रह कर आती है जो कभी उसके जीवन के अभिन्न अङ्ग थे। उसका राष्ट्रप्रेम उसे अपनी धरती से जोड़े रखता है। शरीर उसका अन्यत्र होने पर भी मन उसका वहीं रमता है।

रावण का संहार करने के बाद जब श्री राम ने विभीषण को लङ्का का राजा बनाने का प्रस्ताव रखा तो उसने उनसे कहा कि वे ही वहां का शासन-तन्त्र अपने हाथ में ले लें। वह उनका अनुचर बन कर उनकी सेवा करता रहेगा। इस पर श्री राम ने लक्ष्मण की ओर देखा और उन शब्दों में अपने मनोभाव व्यक्त किये जो आज जन्मभूमि के प्रति आसक्ति के अप्रतिम प्रतीक बन गये हैं। उन्होंने कहा--

[illegible]
[illegible]

हे लक्ष्मण लङ्का सोने की होने पर भी मुझे अच्छी नहीं लगती, मेरी रुचि उसमें नहीं है। जननी (माता) और जन्मभूमि, माता और मातृभूमि, स्वर्ग से भी बढ़ कर होती हैं।

यह एक उदाहरण है संस्कृत वाङ्मय में राष्ट्रप्रेम का। यह वाङ्मय इस प्रकार के उदाहरणों से भरा पड़ा है, वहां राष्ट्रप्रेम का स्वर सर्वत्र मुखरित हुआ है।

प्राचीनता संस्कृत वाङ्मय की एक विशेषता है। इसका इतिहास इसे सहस्रों वर्ष पूर्व तक ले जाता है जिनमें अनेक कालखण्ड समाहित हैं-वैदिक काल, रामायण-महाभारत काल, पुराण काल, लौकिक संस्कृत वाङ्मय काल, आधुनिक संस्कृत

हर स्थिति में राष्ट्र वैदिक ऋषियों के ध्यान में रहता था। वर-वधू को आशीर्वाद देते हुए भी राष्ट्र की समृद्धि करते हुए ही अपनी समृद्धि करने का उन्होंने उपदेश दिया–

*अभिवर्धतां पयसाभि राष्ट्रेण वर्धताम्।*
*रय्या सहस्रवर्चसेमौ स्तामनुपेक्षितौ।।*[9]

जब राष्ट्र की परिकल्पना कर ली गई तो उसके लिए यह भी आवश्यक है कि उसकी एकता और अखण्डता भी बनी रहे। उसके लिए अपेक्षित है राष्ट्रवासियों में परस्पर सौहार्द और सौमनस्य। वैदिक ऋषि ने इसके लिए भी प्रार्थना की है–

*संगच्छध्वं सं वदध्वं सं वो मनांसि जानताम्*

.........

*समानो मन्त्रः समितिः समानी समानं मनः सह चित्तमेषाम्*
*समानं मन्त्रमभिमन्त्रये वः समानेन वो हविषा जुहोमि।*

*समानी व आकूतिः समाना हृदयानि वः।*
*समानमस्तु वो मनो यथावः सुसहासति।।*[10]

एक दूसरे से मिलकर चलें, मिलकर बोलें, मिल जुलकर ज्ञान प्राप्त करें, परस्पर सम्पर्क में रहें, सौमनस्य बनायें, मिल जुलकर मन्त्रणा करें, समितियों में समान अधिकार समझें, उद्देश्य में हार्दिक समानता रखें, सब साथ-साथ काम करें।

किञ्च, लोग अपनी सुविधा और अभ्यास के अनुसार जिस भाषा में वार्तालाप करना चाहें करें, अपनी इच्छानुसार जिस धर्म (ईश्वर) की उपासना करना चाहें करें किन्तु अपने राष्ट्र को उन्हें अपने गृह के समान समझना चाहिए और मिलजुल कर उसकी देखभाल करनी चाहिए। क्योंकि तभी राष्ट्र ऐश्वर्य सम्पन्न हो सकेगा–

*जनं बिभ्रति बहुधा विवाचसं नाना धर्माणं पृथिवी यथौकसम्।*
*सहस्रं धारा द्रविणस्य मे दुहां ध्रुवेव धेनुरपस्फुरन्ती।।*[11]

वैदिक काल से पुराण काल पर आने पर इस राष्ट्रभक्ति का स्वर अधिक मुखर हुआ है। वहां तो भारतभूमि के विषय में यहां तक कहा गया है कि देवता तक ये गीत गाते हैं कि वे जन जिन्होंने भारतभूमि में जन्म लिया है जोकि स्वर्ग और अपवर्ग (मोक्ष) दोनों को देने वाली है, धन्य हैं–

*गायन्ति देवाः किल गीतकानि*
*धन्यास्तु ये भारतभूमिभागे।*
*स्वर्गापवर्गास्पदमार्गभूते*
*भवन्ति भूयः पुरुषाः सुरत्वात्।।*[12]

वहां के अनुसार भारतभूमि का विस्तार नौ सहस्त्र योजन (एक योजन चार कोस का होता है, अंग्रेज़ी पैमाने के अनुसार आठ या नौ मील) का है। यह समुद्र के उत्तर की ओर तथा हिमालय से दक्षिण की ओर है। इसकी सन्तान भारती कहलाती है। जिन्हें स्वर्ग और अपवर्ग (मोक्ष) की इच्छा है उनकी यह कर्मभूमि है। वहां भारत वर्ष नाम से इस देश का उल्लेख है–

*उत्तरेण समुद्रस्य हिमाद्रेश्चैव दक्षिणे।*
*वर्षं तद् भारतं नाम भारती यत्र सन्ततिः।।*

*नवयोजनसाहस्रो विस्तारश्च द्विजोत्तमाः।*
*कर्मभूमिरियं स्वर्गमपवर्गं च इच्छताम्।।*[13]

भारत का वर्णन करते हुए पुराणकार भावुक हो उठता है, वह शब्दों द्वारा इसका मानचित्र प्रस्तुत कर इसकी महिमा का वर्णन करने का प्रयास करता है। पर वह इतनी अधिक है कि उसे कहना पड़ जाता है कि वह वाणी की पहुंच से बाहर है–

*एवं तु भारतं वर्षं नवसंस्थानसंस्थितम्।*
*दक्षिणे परतो यस्य पूर्वे चैव महोदधिः।।*
*हिमवानुत्तरेणास्य कार्मुकस्य यथा गुणः।*
*तदेतद् भारतं वर्षं सर्वबीजं द्विजोत्तमाः।।*[14]

इस देश की दक्षिण और पूर्व दिशाओं में सागर है और उत्तर में हिमालय (पश्चिम से पूर्व तक) धनुष की प्रत्यञ्चा की भांति विराज रहा है। इस देश में सब प्रकार के पदार्थ उपलब्ध हैं। भूमण्डल में भारत के समान और कोई देश नहीं है–

*न भारतसमं वर्षं पृथिव्यामस्ति भो द्विजाः।*[15]

वे नरश्रेष्ठ धन्य हैं जो भारत में जन्म लेते हैं। उन्हें धर्म, अर्थ, काम और मोक्ष सभी का फल उपलब्ध रहता है–

*धन्यास्ते भारते वर्षे जायन्ते ये नरोत्तमाः।*
*धर्मार्थकाममोक्षाणां प्राप्नुवन्ति महाफलम्।।*[16]

यह वह देश है, जहां प्रसन्न मन से देवता भी जन्म लेना चाहते हैं–

*यत्र देवाः सदा हृष्टा जन्म वाञ्छन्ति शोभनम्।*[17]

इसके सभी गुणों का वर्णन कौन कर सकता है–

*कः शक्नोति गुणान् वक्तुं भारतस्याखिलान् द्विजाः!*[18]

पुराणों ने अपने देश की अखण्डता को सौभाग्य माना है और देश भंग को दुर्भाग्य। कुल के विनाश को, पर पुरुष में आसक्त पत्नी को और दुर्व्यसनी पुत्र को

देख कर जो दुःख होता है वही होता है देश भंग को देख कर। जो इस देश भंग को नहीं देखते हैं वे धन्य हैं–

*धन्यास्ते ये न पश्यन्ति देशभङ्गं कुलक्षयम्।*
*परचित्तगतान् दारान् पुत्रं दुर्व्यसनं स्थितम्।।*[19]

पुराणों में स्वाधीनता को जीवन की सफलता और पराधीनता को जीवन्मृत्यु कहा गया है–

*स्वाधीनवृत्तेः साफल्यं न पराधीनवृत्तिता।*
*ये पराधीनकर्माणो जीवन्तोऽपि च ते मृताः।।*[20]

भागवत पुराण में कतिपय स्थलों पर भारत, भारतीयता, भारतीय भावना का अतीव मर्मस्पर्शी निरूपण है। भगवान् ऋषभ देव के चरितवर्णन के प्रसङ्ग में उनके ज्येष्ठ पुत्र चक्रवर्ती सम्राट् भरत के नाम पर इस देश का नाम भारतवर्ष पड़ने का वहां उल्लेख है। भारत वर्ष वहां पुण्यभूमि कहा गया है। अनेक नदियों और पर्वतों का वर्णन करते-करते भागवतकार ने भारतवर्ष को सर्वश्रेष्ठ कहा है। उनका कहना है कि भारत वर्ष में जन्म लेने वाले मनुष्य अवश्य ही पुण्यशाली हैं, अथवा भगवान् ने स्वयं उनका पक्ष लेकर उन्हें इस देश में जन्म दिया है–

*अहो अमीषां किमकारि शोभनं प्रसन्न एषां स्विदुत स्वयं हरिः।*
*यैर्जन्म लब्धं नृषु भारताजिरे मुकुन्दसेवौपयिकं स्पृहा हि नः।।*[21]

स्वर्ग में कल्पायु होकर जीने की अपेक्षा वे भारतवर्ष में अल्पायु होकर जीने की कामना करते हैं–

*कल्पायुषां स्थानजयात् पुनर्नवात् क्षणायुषां भारतभूजयो वरम्।*[22]

उनका कहना है कि जहां वैकुण्ठ कथारूपी अमृत की नदियां नहीं हैं, जहां भगवद्भक्त, भगवदाश्रय सन्त नहीं हैं, जहां महान् उत्सव के साथ किये जा रहे यज्ञ-यागादि नहीं हैं वह स्वर्ग लोक भी रहने के योग्य नहीं है–

*न यत्र वैकुण्ठकथासुधापगा न साधवो भागवतास्तदाश्रयाः।*
*न यत्र यज्ञेशमखा महोत्सवाः सुरेशलोकोऽपि न वै स सेव्यताम्।।*[23]

रामायण की चर्चा पहिले की जा चुकी है। महाभारत में राष्ट्र की सुखसमृद्धि पर स्थान-स्थान पर बल दिया गया है। राष्ट्र को आदर्श और अनुकरणीय बनाने के प्रयत्नों की सराहना की गई है।

भारतवर्ष अनेक राज्यों में बंटा होने पर भी एक राष्ट्र के रूप में जाना जाता था। महाभारत में इसका परिचयात्मक विवरण भी दिया गया है। इसी प्रसंग में भारतवर्ष के पर्वतों, नदियों, तीर्थस्थलों, और जनपदों का विस्तृत वर्णन इसमें है। अश्वमेध यज्ञ

करने के लिए महाराज युधिष्ठिर अनेक राजाओं और महाराजाओं पर विजय प्राप्त करते हैं। उन्हें जीतने के पश्चात् वे सम्पूर्ण भारतवर्ष पर शासन करते हैं–

*एवं भारतवर्षं स्वं राजा स्वर्गं सुरंन्द्रवत्।*
*शशास विष्णुना सार्धं गुप्तो गाण्डीवधन्वना।।*[24]

जैसे इन्द्र स्वर्ग पर शासन करते थे उसी प्रकार अर्जुन द्वारा सुरक्षित राजा युधिष्ठिर विष्णु (श्री कृष्ण) के साथ अपने भारत वर्ष पर शासन करते थे। यहां भारत वर्ष के साथ प्रयुक्त 'स्वम्' शब्द बहुत साभिप्राय है। अपना भारतवर्ष, भारतवर्ष के प्रति अपनत्व की भावना को यह 'स्वम्' रेखाङ्कित करता है।

महाभारत में अनेकानेक स्थलों पर राजाओं को सुखी, समृद्ध, एवं सुरक्षित रखने का उपदेश है। शान्तिपर्व में भीष्म पितामह ने राजधर्म का उल्लेख करते हुए राजा और राष्ट्र के अत्यन्त महत्वपूर्ण तथ्यों को उजागर किया है।

महर्षि वेदव्यास ने भारतीय गणतन्त्र अथवा सङ्घ राज्यों के दायित्व पर भी प्रकाश डाला है। गणराज्य के विषय में उनका कथन है कि उसे एकता, निर्लोभता तथा सहनशीलताओं से व्यवहार करना चाहिए। सेना को सन्तुष्ट तथा प्रसन्न रखना चाहिये और अपनी प्रगति का लेखा-जोखा लेते रहना चाहिए। समष्टि के अभ्युदय के लिये जागरूक रहना और व्यक्तिवाद को नहीं पनपने देना चाहिए। गणराज्य के कर्णधारों तथा नागरिकों का यह कर्तव्य है कि वे अपने राज्य में कोई भी दुर्भाव न पनपने दें जो राष्ट्रीय भावना का घातक हो (शान्ति पर्व अध्याय, 107)

राष्ट्रीय भावना के पनपने के लिये आवश्यक है कि राजा को प्रजापालक होना चहिये। कालिदास आदि लौकिक संस्कृत काल के कवियों ने इस पर विशेष बल दिया है। अभिज्ञानशाकुन्तल की समाप्ति ही इससे हुई है। भरतवाक्य में कवि की प्रार्थना है–*प्रवर्ततां प्रकृतिहिताय पार्थिवः*, राजा प्रजा के हित में प्रवृत्त हो। रघुवंश में राजा दिलीप के वर्णन-प्रसङ्ग में उन्होंने उसे प्रजाजनों में अनुशासन लाने, रक्षा करने और पालन-पोषण करने के कारण पिता की पदवी पर प्रतिष्ठित किया है और कहा है कि वास्तव में उनका पिता तो वह था, अन्य पिता तो जन्म देने के कारण ही पिता थे–

*प्रजानां विनयाधानाद् रक्षणाद् भरणादपि।*
*स पिता पितरस्तासां केवलं जन्महेतवः।।*[25]

यही भाव भवभूति की कृतियों में भी है। इस सन्दर्भ में विशेष उल्लेखनीय है श्रीराम का यह कथन कि लोकाराधन के लिए स्नेह, दया, सुख, यहां तक कि जानकी को त्यागने में भी उन्हें कोई पीड़ा नहीं होगी–

*स्नेहं दयां च सौख्यं च यदि वा जानकीमपि।*
*आराधनाय लोकस्य मुञ्चतो नास्ति मे व्यथा।।*[26]

अपने प्रजाजनों की प्रीति के लिए उन्हें अपनी पत्नी के त्याग के लिए विवश होना पड़ता है, पर इस प्रसङ्ग में उन्हें 'दुर्जन' कहा जाना उन्हें पसन्द नहीं है।

भवभूति की मान्यता है कि राजा को अपने राष्ट्र की रक्षा तथा प्रजा पालन के लिए सदा जागरूक रहना चाहिए। किञ्च, राष्ट्र कल्याण के लिए यह आवश्यक है कि वह विद्वानों के संरक्षण में रहे क्योंकि विद्वानों के सत्प्रयत्नों से ही राष्ट्र समृद्ध होता है और पारस्परिक सङ्घर्ष से बचा रहता है–

*न तस्य राष्ट्रं व्यथते न रिष्यति न जीर्यति।*
*त्वं विद्वान् ब्राह्मणो यस्य राष्ट्रगोपः पुरोहितः॥*[7]

राजा सदा प्रजा का पालन करता रहे, आलस्य त्याग कर राष्ट्र की रक्षा करता रहे। यथा समय राष्ट्र में जलवृष्टि होती रहे, किसी प्रकार की प्राकृतिक विपदा वहां न आये, सस्यसमृद्धि बनी रहे, सर्वत्र आनन्द और उल्लास का वातावरण बना रहे–

*क्ष्मापालाः क्षीणतन्द्राः क्षितिवलयमिदं पान्तु ते कालवर्षा*
*वार्वाहाः सन्तु राष्ट्रं पुनरखिलमपास्तेति सम्पन्नसस्यम्।*
*लोके नित्यं प्रमोदं विदधतु कवयः श्लोकमाप्तप्रसादं*
*सङ्ख्यावन्तोऽति भूम्ना परकृतिषु मुदं सम्प्रधार्य प्रयान्तु॥*[8]

राष्ट्रीय भावना की दृष्टि से अर्वाचीन संस्कृत वाङ्मय को दो भागों में विभक्त किया जा सकता है। एक, स्वातन्त्र्यपूर्व संस्कृत वाङ्मय और दूसरा स्वातन्त्र्योत्तर संस्कृत वाङ्मय। स्वातन्त्र्यपूर्व संस्कृत वाङ्मय में ब्रिटिश शासकों की दासता से मुक्ति और देश को स्वतन्त्र देखने की ललक है, इसके लिये जनता का आह्वान है। स्वतन्त्रता आन्दोलन का चित्र है, और स्वतन्त्रता प्राप्ति के लिए किये जा रहे उपायों का वर्णन है, और स्वतन्त्रता सेनानियों द्वारा किये गये अथवा किये जा रहे बलिदानों का और उनके द्वारा देश में नया जोश भरने का स्वर है। स्वतन्त्रता सङ्ग्राम के अग्रणी नेताओं की शौर्यगाथाओं से यह ओतप्रोत है। स्वातन्त्र्योत्तर वाङ्मय स्वतन्त्रता प्राप्त होने के बाद के भारत की आवश्यकताओं, अपेक्षाओं और आकांक्षाओं का दस्तावेज़ है। इसमें देश में पनप रही विघटनकारी तत्त्वों की गतिविधियों पर चिन्ता है। आतङ्कवाद से जूझने का सङ्कल्प है, बाहरी शक्तियों से देश को बचाने की चिन्ता है, पाकिस्तान के कुचक्र तथा उसके द्वारा उत्पन्न की गई कश्मीर समस्या से देश को उबारने के उपायों की तलाश है। और सर्वोपरि है देश में फैली अशिक्षा, बेरोजगारी, भाई-भतीजावाद तथा भ्रष्टाचार के उन्मूलन का सङ्कल्प जिसके कारण स्वतन्त्रता असली अर्थों में स्वतन्त्रता कही जा सके।

प्रथम भाग की विशेष उल्लेखनीय कृतियां हैं पण्डिता क्षमाराव की बहुचर्चित सत्याग्रहगीता और उत्तरसत्याग्रहगीता। प्रथम में महात्मा गांधी द्वारा चलाये जा रहे, सत्याग्रह आन्दोलन का वर्ष 1930 तक का वर्णन है। लेखिका को देशभक्ति की भावना ने इस कृति के प्रणयन में प्रवृत्त किया जैसा कि उन्होंने लिखा है–

*तथापि देशभक्त्याऽहं जाता ऽस्मि विवशीकृता।*
*अत एवास्मि तद् गातुमुद्यता मन्दधीरपि।।*[9]

लेखिका ने देश की हीनता, दरिद्रता आदि के लिए पराधीनता को उत्तरदायी मान स्वाधीनता को राष्ट्र का अभीष्टतम लक्ष्य बताया और स्वाधीनता का आह्वान किया है। उत्तरसत्याग्रहगीता पूर्वोक्त सत्याग्रहगीता की विषयवस्तु को 1944 के घटनाचक्र तक ले जाती है और इस रूप में उसकी पूरक कही जा सकती है।

स्वतन्त्रता सङ्ग्राम के प्रमुख नायकों महात्मा गांधी, पण्डित जवाहरलाल नेहरू, सरदार वल्लभ भाई पटेल, वीर सावरकर, राष्ट्र केसरी बाल गङ्गाधर तिलक, भगतसिंह, चन्द्र शेखर आज़ाद, नेता जी सुभाष चन्द्र बोस, आदि पर जितना भी वाङ्मय रचा गया, स्वतन्त्रता प्राप्ति के पूर्व अथवा स्वतन्त्रता प्राप्ति के पश्चात् उस सभी में देश भक्ति की लहर है। उसके सभी के सभी ग्रन्थों में राष्ट्रीय भावना का स्वर गुञ्जायमान है। परिमाण में यह वाङ्मय छोटा नहीं है। यह अनेक शोधग्रन्थों का विषय बन गया है। अनेक समालोचकों ने किसी एक पुरुष पर लिखी गई अनेक कृतियों का सर्वेक्षण किया है। जैसे डॉ. एस.जी. कांटावाला का संस्कृत वाङ्मय में महात्मा गांधी। इसमें पूज्य पितृचरण श्रीचारुदेव शास्त्री द्वारा रचित श्रीगांधीचरितम् से लेकर साधुशरण मिश्र, श्री शिवगोविन्दत्रिपाठी रचित श्रीगांधीगौरवम्, श्री विद्यानिधि विरचित श्री गांधिचरितामृतम् (अपूर्ण), श्री ब्रह्मानन्द शुक्ल विरचित श्रीगांधिचरितम्, श्री रमेशचन्द्र शुक्ल विरचित गांधिगौरवम्, श्री चिन्तामणि द्वारकादास देशमुख द्वारा विरचित गांधिसूक्तिमुक्तावली, श्रीपण्ढरीनाथविरचित महात्मायनम् का विवरण है। इसी प्रकार का प्रयास है डॉ. मधुबाला का 'संस्कृत वाङ्मय में नेहरू'।

श्री बालगङ्गाधर तिलक की जीवनी स्वतन्त्रता सङ्ग्राम के ही एक अन्य सेनानी श्री माधव श्री हरि अणे ने ''तिलकयशोऽर्णवः'' शीर्षक से तीन खण्डों में लिखी है जिसमें उनके स्वतन्त्रता सङ्ग्राम में योगदान को रेखाङ्कित किया गया है। देश को स्वतन्त्र देखने के लिए तड़प रहे, बाद में पकड़े जाने पर कालापानी की असह्य यातनायें भोगते हुए वीर सावरकर की गाथा का वर्णन किया है डॉ. गजानन बालकृष्ण पलसुले ने अपनी कृतियों "विनयकवीरगाथा" और महाकाव्य "वैनायकम्" में। सरदार पटेल के जीवनचरित जिसमें उन्होंने महात्मा गांधी के साथ कन्धे से कन्धा मिलाकर अनेक आन्दोलनों में भाग लेने के पश्चात् देश के स्वतन्त्र होने पर पांच सौ से अधिक देशी राज्यों का विलय कराकर देश को एकता और दृढ़ता प्रदान की, का वर्णन है, डॉ. शिव प्रसाद भारद्वाज की कृति "*लौहपुरुषावदानम्*" में। इसी प्रकार देशभक्त भगतसिंह और अन्य स्वतन्त्रता सेनानियों की शौर्यगाथा का अनेक कृतियों में वर्णन है।

कश्मीर समस्या देश के लिए सुरसा के मुख सी बनी हुई है। इस पर लिखा है आन्ध्र प्रदेश के नीर्पाजे भीम भट्ट ने अपनी नाट्य कृति ''कश्मीरसन्धानसमुद्यम:'' में।

आतङ्कवाद पर उल्लेखनीय कृति है डॉ. भगीरथ प्रसाद त्रिपाठी 'वागीश शास्त्री' का 'आतङ्कवादशतकम्'। उसमें देश की एकता और अखण्डता को रेखाङ्कित किया गया है। डॉ. रमा कान्त शुक्ल ने अपनी काव्य कृति 'भारतजनताहम्' में भ्रष्टाचार की ज्वलन्त समस्या पर दृष्टिपात किया है। डॉ. शिवसागर त्रिपाठी ने अपनी कृति 'भ्रष्टाचार-सप्तशती' में भी यही किया है। देश में आ रही विकृति से क्षुब्ध श्री अर्जुन वाडेकर को सौ कांटो की चुभन का अनुभव हुआ और उन्होंने रचना कर डाली ''कण्टकार्जुन:'' की।

इन सभी कृतियों में राष्ट्रप्रेम का स्वर है पहिले थी देश को स्वतन्त्र देखने की; अब ललक है इसे सुदृढ़, सुपुष्ट, एक अखण्ड और विकृतिविहीन देखने की।

राष्ट्रीयता का स्वर जो वैदिक काल से प्रारम्भ हुआ वह आज तक चला आ रहा है। विश्व के प्राचीनतम अथवा नवीनतम संस्कृत वाङ्मय में एक निरन्तरता है जो हृदय को कहीं गहरे तक स्पर्श कर जाती है और आगे आने वाली पीढ़ियों को प्रेरणा प्रदान करती है।

## सन्दर्भ

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    उत्तरं यत्समुद्रस्य हिमाद्रेश्चैव दक्षिणम्।
    वर्षं तद् भारतं नाम भारती यत्र सन्तति:॥

नवयोजनसाहस्रो विस्तारो ऽस्य महामुने!
कर्मभूमिरियं स्वर्गमपवर्गं च वाञ्छताम्।।–2.3.1-2

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25. 1.24
26. उत्तररामचरित, 1.12
27. महावीरचरित, 3.18
28. मालतीमाधव, 10.25
29. सत्याग्रहगीता, 1.3

□ □ □

of purification advocates that the spectator is normally elevated by learning the proper use of pity, fear and similar emotions. A tragedy which depicts the miseries encountered by a villain in the end helps the spectator to become ethical and generous. F.L. Lucas while explaining the theory of balanced proposition observes "In fine, the katharsis of such passions does not mean that passions are purifed and ennobled..... It does not mean that men are purged of their passions. It simply means that the passions themselves are reduced to a healthy balanced proportion" -- Finally, the last view of clarification advocates that the individual incidents presented in a tragedy enable the spectator to come face to face with universal law. The knowledge of universal law enables the spectator to have bliss or transcendental pleasure which is not available in the worldly experiences. Thus, though the approaches of eastern and western critics appear different, they are almost unanimous in arriving at the conclusion that poetry has two ends to achieve namely, pleasure and refinement in the reader.

# 8
# The Making of a Poet

– *Satyavrat Shastry*

What makes one a poet is a perennial question with thinkers. Emotions every body has. But not all have the same degree of excitement in them. Thus, it was given to Vālmiki alone to get so much excited by the scene of the killing of a Krauñca bird in union with its male by a hunter that his emotion had burst out in a style and manner that he was not able to make out himself: किमिदं व्याहृतं मया. The stress on the sage proved too much for him and he, unable to control himself, created something which earned for him the title of Ādikavi and his work the title of *Ādikāvya.*

The worked Kāvya literally means *kaverbhāvah,* the being of a poet or *karma* *vā* or his work. Both these meanings go well with the novel. Kāvya is the very being of a poet, the work which mirrors him, which reflects him. Through it the very personality, the very make-up of its creator can be (suggested: made out or peeped into)

Indian rhetoricians vie with each other in explaining what poetry or *kāvya* is. Every one of them has tried to define it in his own way. The result: there are numerous definitions of poetry available now. According to tradition, Bhāmaha's शब्दार्थौ सहितौ काव्यम्, the word and meaning in unison is *kāvya* or poetry, is the earliest of these. But earlier than that, a *Ṛgvedic* seer had described it as the rain bursting forth from a cloud; अभ्रादवृष्टिरिवाजनि. The emotions jostle out in the form of poetry under the stress of excitement.

Indian works on Rhetorics do not present a systematic treatment of the creation of poetry. Information about it, however, is available in their treatment of the (sources) of poetry, the *Kāvyahetus.* The poetic genius or the Pratibhā is the first prerequisite of creating poetry. As Bhāmaha puts it, even dullards can learn Śāstra from a teacher. Poetry, however, comes from that one who has the genius for it;

गुरूपदेशादध्येतुं शास्त्रं जडधियोऽप्यलम्।
काव्यं तु जायते जातु कस्यचित् प्रतिभावतः।।

Though genius or pratibhā is the pre-eminent factor, on creating poetry, there are certain other contributory factors as well. Both these put together create poetry. The contributories, as mentioned by Daṇḍin are the pure knowledge of the Śāstras, निर्मल शास्त्र ज्ञान and constant application अमन्दः अभियोगः, Rudraṭa and Kuntaka too accept the very three, one primary and the two contributories, as the source of poetry; शक्ति, व्युत्पत्ति and अभ्यास. Vāmana mentions the three under the names of लोक (लोकव्यवहार ज्ञान) the wordly knowledge, विद्या, the knowledge of the Śāstras and प्रकीर्ण, miscellaneous. Under प्रकीर्ण Vāmana includes six लक्ष्यज्ञता, the practice of the *Kāvyas,* अभियोग application वृद्धसेवा, the service to the elders, the acquisition of knowledge through the teachers, अवेक्षण, the choice of appropriate words, प्रतिभात (प्रतिभा) the genius and अवधान, concentration. Mammaṭa presents all these in a condensed form in his well known *Kārikā* :

शक्तिर्निपुणता लोकशास्त्रकाव्याद्यवेक्षणात्।
काव्यज्ञशिक्षयाभ्यास इति हेतुस्तदुद्भवे।।

Poetic genius, knowledge born of the study of the world, of sciences and of poems and the practice of the teachings of those versed in writing poetry -- all these together constitute the source of poetry.

Since *pratibhā* is the primary source of creating poetry it would do to pause here and try to fully comprehend its

signification as expounded by Rudrata who calls it by the name of Śakti which he explains it as :

मनसि सदा सुसमाधोनि विरफुरणमनेकधाऽमिधेयस्य।
अक्लिष्टानि पदानि च विभान्ति यस्यामसौ शक्तिः।।

Śakti is that by which a poet expresses the various ideas appearing in his mind in concentration through easy words. According to Bhatta Tauta, *pratibhā* is the intellect giving rise to newer and newer ideas. Abhinavagupta defines *pratibhā* as अपूर्ववस्तुनिर्माणक्षमा प्रज्ञा, the intellect capable of creating unique things. Mammata takes it as a kind of impression which is of the form of poetic seed कवित्व बीजरूपः संस्कारविशेषः। *Jagannātha* explains it as the appearance of words and meanings appropriate to the creation of a *Kāvya* : सा (प्रतिभा) काव्यप्रतिभानु-कूलशब्दार्थोपस्थितिः।

The central point of all these explanations is that the poet is one who has the capacity in him to present things in words and meanings going well with them. This is what Rājaśekhara means by his term कारयित्री प्रतिभा and Rudrata by his सहज प्रतिभा, the creative faculty or the natural faculty. In composing poetry, it is this natural faculty which is the mainstay of the poet. It is not possible to compose a poem on the basis of the Śāstric or worldly knowledge व्युत्पत्ति or application अभ्यास alone. A mere factual description of something in metres does not make a composition a poem. Nor is the inclusion of *Gunas*, Qualities or Figures of Speech or *Alankāras* does make it. Though Dandin accepts learing श्रुत and effort, यत्न as leading to the grace of Sarsvati, which in the present context is the creation of poetry even without *pratibhā* in certain cases :

न विद्यते यद्यपि पूर्ववासनागुणानुवन्धिप्रतिभानमद्‌भुतम्।
श्रुतेन यत्नेन च वागुपासिता ध्रुवं करोत्येव कमप्यनुग्रहम्।।

Ānandavardhana seems to disagree with him when he says that the shortcoming of a poet, because of lack of learning अव्युत्पत्ति is concealed by *śakti* or *pratibhā*. The shortcoming due to lack of Śakti quickly comes to the fore

अव्युत्पत्तिकृतोदोषः शक्त्या संव्रियते कवेः।
यस्त्वशक्तिकृतस्तस्य झरित्येवावमासते।।

He seems to convey the view that it is Pratibhā alone which is the real source of poetry. Hemaçandra and some other *Āchāryas* are also of the same view. They take व्युत्पत्ति learning and अभ्यास, practice as leading to the refinement of प्रतिभा and not to the creation of poetry : प्रतिभास्यहेतुः, व्युत्पत्त्यभ्यासाभ्यां संस्कार्या. This view seems to have its own strength. Pratibhā, the poetic genius, the capacity to create poetry, does need the strengthening with learning, व्युत्पत्ति, the knowledge of the Śāstras and that of the world as also constant practice of poetry to make it more attractive and appealing. If a poet were to have his composition examined by a discerning critic and take to heart some of the useful suggestions offered by him in good faith, his poetry would definitely register gradual improvement.

The question may well arise over here : Is the *pratibhā*, the poetic genius, the natural capacity to create poetry, the same with every poet? The answer is 'No' should be clear from the marked differences in the quality of compositions of different poets. According to Kuntaka *pratibhā* among poets differs according to their nature, स्वभाव. The *pratibhā* of poets of tender nature is सहजा. i.e. सुकुमार, tender, of those of peculiar nature is विचित्रा. i.e. peculiar and hose of the mixed type is मिश्रिता. In the context of the creation of poetry this would mean that in composing a poem the nature of the poet also plays its part. That is why some poets are more successful in depicting certain sentiments only and not others. An example *par excellence* of this could be mentioned-the poets, Kālidāsa and Bhavabhūti. While one excels in depicting *śṛngāra*, the other excels in depicting *karuṇā*. Interestingly, Bhavabhūti did try his best at depicting *śṛngāra* and *vīra* in his *Mālatīmādhava* and the *Mahāvīraçarita* respectively but could not attain the measure of success he did in depicting the *Karuna* in his *Uttararāmaçarita*.

The six qualities of *Kāvya* औचित्य, सौभाग्य, माधुर्य, प्रसाद, लावण्य and आभिजात्य are enumerated by Kuntaka who also hints at the nature of the poet composing a piece. The first two of these are common to all the poets to be met with in all the three styles सुकुमार, विचित्र and मध्यम. As for the remaining four, Kuntaka accepts them to be of different types going well with the सुकुमार and the विचित्र styles.

A point worth considering here is : What part does the mental state of the poet play in his composition? Nothing has specifically been said on this point in Indian works on rhetorics. A few indications are indeed to be met with here and there. Of the sixfold aims and objects of poetry as enumerated by Mammaṭa, the fifth one, सद्यः परनिर्वृति instant and perfect happiness is of particular significance if in this context audience has it, the poet too has it. For that particular moment the poet is a *sahṛdaya*, vide Abhinavagupta : कविर्हि सामाजिकतुल्य एव।।

As per the theory of *Rasa*, any worldly incident ceases to be so and assumes universalization transcending the bounds of time and space. The poet then like his audience has the worldly causes, the effects, and the accessories transformed into *vibhāvas*, *anubhāvas* and *sañcāribhāvas* and gets freed from the considerations of belonging to one's self or to somebody else or just remaining indifferent. It is in this state of having no other consideration in his mind वेद्यान्तरस्पर्शशून्य that he takes up his pen or moves his speech to sketch out the entire cycle of incidents. He has at that time a dual personality. On account of relishing *rasa* he is a *sahṛdaya*, on account of writing or creating poetry he is a *kavi*. In reality his writing is only an external manifestation of his internal process of thoughts and ideas, emotions and sentiments.

Many of the rhetoricians including Vāmana and Rājaśekhara have laid great stress on the aspect of concentration in creating poetry. Kālidāsa too has hinted at it

in different ways in a number of his works. As a specimen just one incident may be mentioned. When Agnimitra looks at Malavika's portrait, he feels attracted towards her. He has, however, the lurking suspicion that the painter might have overdone her beauty. When, however, he is face to face with her, he has the feeling that he, the painter, could not capture her beauty due to his being not in full concentrated action :

चित्रगतायामस्यां कान्तिविसंवादशङ्कि मे हृदयम्।
मन्ये शिथिलसमाधि मन्ये येनेयमालिखिता।।

If the portrait could be failing in proper portrayal, due to the painter being शिथिलसमाधि, the same could well be the state of a poetic composition if its author were to be शिथिलसमाधि. His description could then get diffused, robbing it of much of its impact.

Normally, a poet through his imaginative faculty gives a poetic form to worldly objects. Some, however, he invents himself. These are called in poetics as कविप्रौढोक्तिसिद्ध and कविनिबद्धवस्तुप्रौढोक्तिसिद्ध. An old verse very graphically bring out this faculty of the poet. He is the master of his creation, a creator who fashions the world the way he likes :

अपारे काव्यसंसारे कविरेव प्रजापतिः।
यथास्मै रोचते विश्वं तथेदं परिवर्तते।।

He has all the time something or the other going on in his mind, his own Bhāva, the inner process of his emotions and ideas : कवेरन्तर्गतं भावं भावयन् भाव उच्यते. It is these emotions and ideas which differ with each poet and make him impart a personal touch to his compositions. Even while different poets take up the same theme with the same characters, their treatment differs. A number of poets, as for example, have handled the Rāma story but the impact of each one of them is different from the other. Rāma of the *Uttararāmaçarita* and Rāma of the *Kundamālā* are wide apart from each other because of the different perceptions of the authors of these works which also accounts, along with the imaginative

faculty, for the variations in the theme. The innovations in the sketching of the characters is also the direct result of this. When handled by poets like Kālidāsa, characters like Duṣyanta and Śakuntalā turn into their mental progeny, their own creations, shaped and fashioned by them in their own light.

A question may well be posed here : Is a poet thinking of his audience, his readers and spectators, while composing his work or is he writing for his self-expression only? The answer to this could be that no poet of any consequence would write just for self-expression. He has always his audience before him. Willynilly he expects an appreciation from it. When he is not able to get it, he feels sad as did Bhavabhūti who bemoaned his lot and hoped that there would be born somebody in future with the same wavelength as his to appreciate his work : उत्पत्स्यतेऽस्ति मंम कोऽपि समानधर्मा. Most of the creative works of the classical Sanskrit period were composed for learned assemblies अभिरूपभूयिष्ठापरिषद्, the विदग्धगोष्ठी or कविगोष्टी. Where there was more of involvement of the ordinary folk, the poets had to adjust their works to their language and expression.

Rajaśekhara in his Kāvyamimāmsā, in the section *kavirahasya* gives a graphic and detailed description of what a poet needs to have is to create poetry which is to be cultivated as an art. A poet has to acquire knowledge of *vidyās* and *upavidyās*, before he is to start writing poetry, गृहीतविद्योपविद्यः काव्यक्रियायां प्रयतेत. The *vidyā* he explains as नामधातुपारायणम्, grammar Abhidhānakośa the lexicons, छन्दो विचिति, prosody and अलङ्कारतन्त्र, poetics. The *upavidyās* are the sixty four *kalās*. Besides, he has to keep company with the good source-poets have knowledge of places, have scholarly discussions and move around and participate in scholarly case mobiles. He also needs to go through the works of earlier poets. according to Rājaśekhara the great rhetorician, there are eight sources which he calls as mothers, मातरः of poetry, कवित्व These are :

स्वास्थ्यं प्रतिमाऽभ्यासो भक्तिर्विद्वत्कथा बहुश्रुतता।
स्मृतिदार्ढ्यमनिर्वेदश्च मातरोऽष्टौ कवित्वस्य॥

good health, poetic genius, practice, devotion, discussion with scholars, learning, good memory, non dejectedness.

Further, according to Rājaśekhara, a poet has to have purity of mind, body and speech. Not only his very physical appearance exude cleanliness and attractiveness with his hair and nails cut, the *fetelnut* in the mouth, and costly, but nongaudy dress, with flowers bucked in the hair, he would present the very right type for a poet. His entire bearing should be of the kind as to betray his calm, contented and composed inner self which could bring out his thoughts in the best manner possible. The poet should to speak with a smile, utter words pregnant with meanings, and should try to look for a secret from all over. He should desist from finding fault with what somebody has not said and should interpret correctly what he has said. Again, the house in which he is to live should be well cleaned, should be surrounded by trees and gardens with places appropriate for six seasons, the pleasure hillock the oblong tanks and the lakes with birds and animals. If the poet be ever tired of composing poetry, his attendants should silently obey his command to remove his fatigue or should leave him all by himself. They should as per their sex and place of work be adept in different languages. He should have around him a scribe versed in different scripts, with a good hand knowing different languages, quick in speech, taking cue just from indication and expression and be himself a poet and a scholar.

Going on in this vein Rājaśekhara further says that a poet must have always near him a box, a board with chalk, leaves of the *tāḍī* tree or bark of the bhūrja tree with pens and inkpots, leaves of the tāla tree with iron nails and well rubbed plates. All this according to authorities on the subject, as quoted by Rājaśekhara is the equipment, परिकर, for the poetic art : तद्धि काव्याविद्यायाः परिकर इत्याचार्याः।

The training of a poet consists not only in his learning the vidyās and the upavidyās and perusing the works of earlier masters but in his self-assessment as well. Before writing poetry, a poet has to properly estimate his own equipment for it, his proficiency in language as also to gauge the taste of audience. He has to carefully assess as to what is going to appeal to it.

He has to participate in poetic assemblies where his compositions could be judged by connoisseurs. Kings are required to organize such assemblies.

Rājaśekhara, with a penchant for detail, traces the routine of a poet from morning to late in the night in Kāvyamīmāṁsā which can be conducive to his creation of poetry. In the case of Rājaśekhara a point that needs to be appreciated is that though he gives all the details about what he calls after the *ācaryas* of old the परिकर, the equipment of a poet : तद्धि काव्यविद्यायाः परिकर इत्याचार्याः he sticks to the basic view that it is the poetic genius alone which is the real, परिकरः प्रतिभैवपरिकर इति तु यायावरीयः The rest of the things merely serve to assist in sharpening it which in the case of, save may be a necessity, not all being equally endowed.

The making of a poet is a complex phenomenon. Though coming naturally to one gifted for it, it has to be supplemented with good knowledge of śāstras and men and matters and the instructions of connoisseurs as also regular practice. Essentially it is the innate capacity that makes one a poet not every one has that capacity and so not every one is a poet. Poets are born and not made. The expression making of a poet can only mean the developing of the innate gift to create poetry with all the necessary accessories from out of the depth and the fullness of the heart.

Centre of Advanced Study in Sanskrit

**University of Pune**

**National Seminar on**

**"Sanskrit for Innovation"**

(24 to 27 July 2006)

**PROGRAMME**

**24.07.2006**
**(10.00 AM to 12.00 Noon)**

**Session – I**

**Inauguration**

Chair
**Shri Ratnakar Gaikwad**
**Vice Chancellor,**
**University of Pune**

Keynote Address
**Prof. Satya Vrat Shastri**
**New Delhi**

**24.07.2006**
**(02.30 PM to 05.30 PM)**

**Session – II**
**Paper Presentation**

Chair: **Prof. Manabendu Banerji**
Rapporteur: **Dr. O. N. Bimali**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | **Prof. Sindhu Dange** | Sanskrit and Comparative Mythology |
| 2 | **Dr. (Mrs.) Satyavrat** | Sanskrit and Fine Arts |
| 3 | **Prof. Rajiva Ranjan Sinha** | Sanskrit and Theory of Meaning |
| 4 | **Dr. P.K. Acharya** | |
| 5 | **Dr. P.G. Lalye** | Proverbs and Idioms in Sanskrit |
| 6 | **Smt. Rita Bhattacharya** | Sanskrit and Philosophy of Ramakishna |
| 7 | **Dr. Piyali Palit** | Sanskrit and Service to Humanity |

**25.07.2006**
**(10.00 AM to 1.00 PM)**

**Session – III**

**Paper Presentation**

Chair: **Prof. J.P. Dimri**
Rapporteur: **Dr. Ujjwala Jha**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | **Prof. Ashok Vohra** | Sanskrit and Philosophy of Language |
| 2 | **Prof. Meera Chakraborty** | Sanskrit and Women's Studies |
| 3 | **Dr. Madhavi Narsale** | Sanskrit and Study of Mythology |
| 4 | **Dr. Roodurmun** | The Sanskrit Sūtra and Metrical Forms of Writing: A Challenge to the Modern Man |
| 5 | **Dr. Arun Ranjan Mishra** | Sanskrit and Self-management |
| 6 | **Dr. Rajendra Nanavati** | Sanskrit and Literary Art |
| 7 | **Dr. Shashirekha** | Sanskrit and Theory of Administration |
| 8 | **Dr. Amba Kulkarni** | Sanskrit and Machine Translation |
| 9 | **Dr. Bhaskar Sathye** | Sanskrit and Health Science |

**25.07.2006**
**(02.30 PM to 05.30 PM)**

**Session – IV**
**Paper Presentation**

Chair: **Prof. Ashok Vohra**
Rapporteur: **Dr. B.K. Dalai**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | **Prof. Avanindra Kumar** | Panini and Modern Linguistics |
| 2 | **Dr. Madhu Kapoor** | The Knower and the Known (Restructuring Kant) |
| 3 | **Dr. Sarvani Banerji** | Sanskrit and Western Metaphysics |
| 4 | **Dr. Mita Bandopadhyaya** | Sanskrit and Model of Philosophical Analysis |
| 5 | **Dr. Girish Tillu** | Ayurveda |
| 6 | **Dr. Kashinath Hota** | On the Two-fold Chapter of an Object |
| 7 | **Prof. J.P Dimri** | Panini and his Meta-language |
| 8 | **Dr. H.C Patyal** | Sanskrit and Science of Lexicography |
| 9 | **Dr. Ambuja Salgaonkar** | Sanskrit and Development of Software |

**26.07.2006**
**(10.00 AM to 1.00 PM)**

## Session – V
**Paper Presentation**

Chair: **Prof. Rajendra Nanavati**
Rapporteur: **Dr. K.P. Das Adhikary**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | Dr. Bhagyalata Pataskar | Sanskrit and Theory of Grammar |
| 2 | Dr. Devadatta Patil | Sanskrit and Spionage |
| 3 | Dr. V. P Bhatt | Theory of Validity of Knowledge |
| 4 | Dr. Poddar | Sanskrit and Prakrit Studies |
| 5 | Dr. Sailaja Bapat | |
| 6 | Dr. K.P. Das Adhikary | Sanskrit Word-Net: A Model of Indian Languages |
| 7 | Dr. Aparna Patil | Sanskrit and Education |
| 8 | Dr. D. N. Tripathi | Sanskrit and Writing of Grammar |
| 9 | Dr. O. N. Bimali | Innateness Theory of Language Acquisition and Bhartrhari |
| 10 | Dr. Subas Chandra Dash | |
| 11 | Smt. Sankalika Ghosh | Sanskrit and Study of Indian Ethics |
| 12 | Miss Kum Kum Ghosh | Sanskrit and Science of Etymology |
| 13 | Dr. Brundaban Patra | Sanskrit and Study of Reality |
| 14 | Dr. Manisha Phansalkar | |
| 15 | Dr. Rama Krishna | Bījagaṇitakārasya Tattvadṛṣṭiḥ |

**26.07.2006**
**(02.30 PM to 05.30 PM)**

## Session – VI
**Paper Presentation**

Chair: **Prof. Ram Murti Tripathi**
Rapporteur: **Dr. Krishna Kulkarni**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | Dr. Ujjwala Jha | Sanskrit and Research Methodology |
| 2 | Dr. B.K Dalai | Some unidentified nyayas in the texts of Nyaya |
| 3 | Dr. M.G Dhadphale | Sanskrit and Pali Buddhism |
| 4 | Dr. Poddar | Sanskrit and Prakrit Studies |
| 5 | Dr. Nirmala Kulkarni | Sanskrit and Historical Linguistics |
| 6 | Dr. Satyajit Layek | Sanskrit and Teaching of Indian Languages |
| 7 | Dr. Nilakantha Dash | **Sanskrit and study of Perception** |
| 8 | Prof. Gajanan Chavan | Sanskrit and Theory of Translation |
| 9 | | |
| 10 | Dr. Surendra Mohan | Sanskrit and Generative Semantics |
| 11 | Mr. Boris | |
| 12 | Dr. Bhelke | |
| 13 | Dr. Rajashree Mohadikar | |

| | | |
|---|---|---|
| 14 | DR. Mahesh Deokar | |
| 15 | DR. Jayanti Tripathi | Achyutaraya on the Definition of Poetry |
| 16 | | |
| 17 | | |
| 18 | DR. Yogendra Mishra | Sanskrit Aur Samikshaa-sambandhee-Naveenataa |

**27.07.2006**
**(10.00 AM to 01.00 PM)**

**Session – VII**

**Panel Discussion**

Chair: **Prof. Ram Bapat**

| No. | Panelist |
|---|---|
| 1 | Prof. Bhagawan Joshi |
| 2 | Prof. S.V. Bokil |
| 3 | Prof. Jaware |
| 4 | Prof. Tukaram Patil |
| 5 | Prof. Awalgaonkar |
| 6 | Prof. Ashok Vohra |
| 7 | Prof. Date |
| 8 | Prof. J.P. Dimri |
| 9 | Dr. Amba Kulkarni |
| 10 | Prof. Ashok Thorat |
| 11 | DR. S. B. Chandekar |

**27.07.2006**
**(02.30 PM to 05.30 PM)**

**Valedictory Session**

Chair: **Dr. Vijay Bhatkar**

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**Please Note:**

- Everyday Lunch at 01.00 PM to 02.30 PM
- In each Academic Session

Tea break for 15 Minutes

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(24 to 27 July 2006)

**PROGRAMME**

**24.07.2006**
**(10.00 AM to 12.00 Noon)**

**Session – I**

**Inauguration**

Chair
**Shri Ratnakar Gaikwad**
**Vice Chancellor,**
**University of Pune**

Keynote Address
**Prof. Satya Vrat Shastri**
**New Delhi**

**24.07.2006**
**(02.30 PM to 05.30 PM)**

**Session – II**
**Paper Presentation**

Chair: **Prof. Manabendu Banerji**
Rapporteur: **Dr. O. N. Bimali**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | Prof. Sindhu Dange | Sanskrit and Comparative Mythology |
| 2 | Dr. (Mrs.) Satyavrat | Sanskrit and Fine Arts |
| 3 | Prof. Rajiva Ranjan Sinha | Sanskrit and Theory of Meaning |
| 4 | Dr. P.K. Acharya | |
| 5 | Dr. P.G. Lalye | Proverbs and Idioms in Sanskrit |
| 6 | Smt. Rita Bhattacharya | Sanskrit and Philosophy of Ramakishna |
| 7 | Dr. Piyali Palit | Sanskrit and Service to Humanity |

**25.07.2006**
**(10.00 AM to 1.00 PM)**

## Session – III

**Paper Presentation**

Chair: **Prof. J.P. Dimri**
Rapporteur: **Dr. Ujjwala Jha**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | **Prof. Ashok Vohra** | Sanskrit and Philosophy of Language |
| 2 | **Prof. Meera Chakraborty** | Sanskrit and Women's Studies |
| 3 | **Dr. Madhavi Narsale** | Sanskrit and Study of Mythology |
| 4 | **Dr. Roodurmun** | The Sanskrit Sūtra and Metrical Forms of Writing: A Challenge to the Modern Man |
| 5 | **Dr. Arun Ranjan Mishra** | Sanskrit and Self-management |
| 6 | **Dr. Rajendra Nanavati** | Sanskrit and Literary Art |
| 7 | **Dr. Shashirekha** | Sanskrit and Theory of Administration |
| 8 | **Dr. Amba Kulkarni** | Sanskrit and Machine Translation |
| 9 | **Dr. Bhaskar Sathye** | Sanskrit and Health Science |

**25.07.2006**
**(02.30 PM to 05.30 PM)**

## Session – IV

**Paper Presentation**

Chair: **Prof. Ashok Vohra**
Rapporteur: **Dr. B.K. Dalai**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | **Prof. Avanindra Kumar** | Panini and Modern Linguistics |
| 2 | **Dr. Madhu Kapoor** | The Knower and the Known (Restructuring Kant) |
| 3 | **Dr. Sarvani Banerji** | Sanskrit and Western Metaphysics |
| 4 | **Dr. Mita Bandopadhyaya** | Sanskrit and Model of Philosophical Analysis |
| 5 | **Dr. Girish Tillu** | Ayurveda |
| 6 | **Dr. Kashinath Hota** | On the Two-fold Chapter of an Object |
| 7 | **Prof. J.P Dimri** | Panini and his Meta-language |
| 8 | **Dr. H.C Patyal** | Sanskrit and Science of Lexicography |
| 9 | **Dr. Ambuja Salgaonkar** | Sanskrit and Development of Software |

**26.07.2006**
**(10.00 AM to 1.00 PM)**

**Session – V**
**Paper Presentation**

Chair: **Prof. Rajendra Nanavati**
Rapporteur: **Dr. K.P. Das Adhikary**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | Dr. Bhagyalata Pataskar | Sanskrit and Theory of Grammar |
| 2 | Dr. Devadatta Patil | Sanskrit and Spionage |
| 3 | Dr. V. P Bhatt | Theory of Validity of Knowledge |
| 4 | Dr. Poddar | Sanskrit and Prakrit Studies |
| 5 | Dr. Sailaja Bapat | |
| 6 | Dr. K.P. Das Adhikary | Sanskrit Word-Net: A Model of Indian Languages |
| 7 | Dr. Aparna Patil | Sanskrit and Education |
| 8 | Dr. D. N. Tripathi | Sanskrit and Writing of Grammar |
| 9 | Dr. O. N. Bimali | Innateness Theory of Language Acquisition and Bhartrhari |
| 10 | Dr. Subas Chandra Dash | |
| 11 | Smt. Sankalika Ghosh | Sanskrit and Study of Indian Ethics |
| 12 | Miss Kum Kum Ghosh | Sanskrit and Science of Etymology |
| 13 | Dr. Brundaban Patra | Sanskrit and Study of Reality |
| 14 | Dr. Manisha Phansalkar | |
| 15 | Dr. Rama Krishna | Bījagaṇitakārasya Tattvadṛṣṭih |

**26.07.2006**
**(02.30 PM to 05.30 PM)**

**Session – VI**
**Paper Presentation**

Chair: **Prof. Ram Murti Tripathi**
Rapporteur: **Dr. Krishna Kulkarni**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | Dr. Ujjwala Jha | Sanskrit and Research Methodology |
| 2 | Dr. B.K Dalai | Some unidentified nyayas in the texts of Nyaya |
| 3 | Dr. M.G Dhadphale | Sanskrit and Pali Buddhism |
| 4 | Dr. Poddar | Sanskrit and Prakrit Studies |
| 5 | Dr. Nirmala Kulkarni | Sanskrit and Historical Linguistics |
| 6 | Dr. Satyajit Layek | Sanskrit and Teaching of Indian Languages |
| 7 | Dr. Nilakantha Dash | **Sanskrit and study of Perception** |
| 8 | Prof. Gajanan Chavan | Sanskrit and Theory of Translation |
| 9 | | |
| 10 | Dr. Surendra Mohan | Sanskrit and Generative Semantics |
| 11 | Mr. Boris | |
| 12 | Dr. Bhelke | |
| 13 | Dr. Rajashree Mohadikar | |

| 14 | DR. Mahesh Deokar | |
|---|---|---|
| 15 | DR. Jayanti Tripathi | Achyutaraya on the Definition of Poetry |
| 16 | | |
| 17 | | |
| 18 | DR. Yogendra Mishra | Sanskrit Aur Samikshaa-sambandhee-Naveenataa |

**27.07.2006**
**(10.00 AM to 01.00 PM)**

**Session – VII**

**Panel Discussion**

Chair: **Prof. Ram Bapat**

| No. | Panelist |
|---|---|
| 1 | Prof. Bhagawan Joshi |
| 2 | Prof. S.V. Bokil |
| 3 | Prof. Jaware |
| 4 | Prof. Tukaram Patil |
| 5 | Prof. Awalgaonkar |
| 6 | Prof. Ashok Vohra |
| 7 | Prof. Date |
| 8 | Prof. J.P. Dimri |
| 9 | Dr. Amba Kulkarni |
| 10 | Prof. Ashok Thorat |
| 11 | DR. S. B. Chandekar |

**27.07.2006**
**(02.30 PM to 05.30 PM)**

**Valedictory Session**

Chair: **Dr. Vijay Bhatkar**

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**Please Note:**

- Everyday Lunch at 01.00 PM to 02.30 PM
- In each Academic Session

Tea break for 15 Minutes

travelling (Indian Airlines). They pointed out that in case their flight is late, their driver would be there at the Airport with my name on the placard to take me to the Hotel. Nothing of that sort happened. Amara and Inrapong had reached Bangkok a day earlier, on March 16, 2005, and were there to receive me.

16. 3. 2005

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I came to the Airport around 10.30 P.M. The flight was at 12.50. With departure announced, I proceeded towards the plane. At the entrance to it an Airline official took away my Boarding Pass and told me that there was another Boarding Pass for me. I have been upgraded to the Business Class, he told me. He stapled the new Boarding Pass with the old one. This came to me as a total and a pleasant surprise. The very start of the journey was on such a happy note. How it all happened, I did not know. I simply was thrilled. My new seat was 5-A which was a window one. I wanted an the aisle one. ~~Indian~~ for my Prostate problem. By the time I went to my seat, 5-A, the adjoining 5-B was vacant, the passenger to whom it was allotted not having turned up. I merrily occupied it. And when its allotted occupant came, she (a young girl) occupied the window one. This also went to my liking.

17. 3. 2005

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In spite of all the good comfort and facility of the Business class, but I had no sleep. The air conditioning was so strong that despite my wearing a suit — not a woollen one of course — I was shivering. That partly must have been due to my low thermostat. Even moderate cold just freezes me.

The flight arrived in Bangkok on schedule. Inrapong and Amara were there to receive me. They took me to Hotel Trang Bangkok in Bagalampoo (close to the Head Office of Mrs. Amara) where they had reserved a room for me. After checking in the Hotel, we, the three of us went to have breakfast in the Hotel restaurant which had a typical Thai ambience with wooden chairs and tables in the open and with a small pond with big red fish swimming in it. After the breakfast they left me on the room to take rest, I not having had any sleep the previous night. I tried to catch up with some sleep but could not. At noon they ~~came~~ knocked at my room and took me to the National Museum. There they showed took me to the room which had inscriptions, quite a few in Sanskrit in stone. We had lunch thereafter in the Museum Canteen which comprised fried rice with vegetables

with the word to give me over Peach around 12.00 noon.

It [illegible] all the strife and care to go up there. Why should there be so small and narrow [illegible] the king Jayavarman VII who [had] built the temple. There was part of the 'tapasya' on the part of the king, answered the guide, Vajra. How could one hope to go up without undergoing penance. This is for all, the king being no exception to it. After climbing up the stairs of two or three levels I reached the top most level which provided a panoramic view of the fields and farms below. The topmost level has five shrines, two on each side and one in the middle, the middle one being larger than the others. It is dedicated to Śiva the guide explained to us.

From the top level we also saw the wonderful spectacle of the sunset. It being twilight we thought of getting back as was the large crowd that had assembled at the top level. For the return we chose the elephant way, [along] a flat winding path used to ferry the tourists to the first level - the elephants are used to bring them back from there. The charges for the elephant ride were U.S. Dollars $ 15 per person for the upward movement and U.S. Dollars 10 for the downward one. On reaching the base of the hill on which stood the Prasad we got into the van which brought us ~~back to the Hotel~~ to the restaurant for dinner and from there to the Hotel where we retired for the night.

19.3.2005

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This day we had to move out very early, our schedule being very hectic.

We left the Hotel after breakfast etc at 7.30 A.M. Our first stop was to be at Banteay Srei, the ancient temple at a distance of some 35 Kms. from the Siem Reap city. It being under renovation only some portions were open to the visitors. The very entrance too had the sculpture of Indra on the three-trunked elephant, the Airāvata. The other interesting sculptures on ~~[illegible]~~ the lifting of Kailāsa by Rāvaṇa, depicting Pārvatī in a state ~~of scare~~ [illegible] [her husband] the [illegible] Śiva. Between three successive levels were shown the worried seers, the shocked animals and monkeys. The marvel of art was the engraving of Rāvaṇa with his strain and twenty arms bending them to lift up the mountain. Another interesting piece of sculpture was the one which was depicting the scene of Lord Viṣṇu on the serpent bed, the Śeṣa-śayyā with Lakṣmī pressing his feet and a lotus stalk appearing from his navel with Brahmā coming out of it, a common enough motif in sculptures in this part of the world.

(6)

20. 3. 2005

The previous day I had been enquiring from the Guide if there are some Brahmins or Bakus as they are called in Cambodia. He said he would find out. There may be one or two to serve as assistants to Buddhist monks in a monastery. On enquiry he found that there is none but there is one gentleman who though not a Brahmin is performing the rituals of a Brahmin having learnt them from the last Brahmin (now no more) by working with him. He lives in association with the biggest Buddhist monastery in Siem Reap.

Our day, the last one at Siem Reap, started with a visit to the Handicrafts Centre where we see how wood-carvings & sculptures and lacquerware is made. We saw the artisans at work. The Guide at the Centre explained to us their working. I have had the first hand experience here of the making of the lacquerware which I was seeing the very first time. A paper with a line-drawing of an object based on a motif in Angkorvat or like the figure of an Apsara was with tiny holes in it was pasted on a piece of wood. After it is removed, it leaves its impression on it according to which the artisans carry out the carving. Then ~~a bronze foil glue lacquer~~ bronze is applied on it on which the gold-coloured foil is pasted — it is not gold; that is very costly — is pasted. On a stone too the line-drawing with a carbon paper between is pasted. The carbon paper helps in the leaving on stone the impression of the line-drawing according to which carving is carried out.

After visiting the Handicrafts Centre we go to the Wat to meet the gentleman in search of a man who helps in the performance of Brahmin ceremonies. To our good luck we find him there. ~~He was~~ As chance would have it, a ~~ceremony for~~ ritual for warding off evil was going to be held and he was making preparations for it. This was our good luck. We could see something of the Brahmanic ritual in practice. The gentleman had made a sort of rectangular making (it is difficult to describe it for want of proper word) six-layered walls of plantain bark interspersed diagonally by thin small bamboo sticks making them by nine squares of equal size

Before closing discussion on ahiṃsā it would be worthwhile to examine how it got treated in the Mahābhārata, a work which gives a graphic account of the greatest wars of its millennium time when warring groups of ~~[illegible]~~ eighteen akṣauhiṇīs, one akṣauhiṇī comprising 21870 chariots, as many elephants, 65610 horses, and 109350 foot soldiers and some of the most redoubtable warriors of the time. It is this work which gives us the line ahiṃsā paramo dharmaḥ, a line ~~which~~ has almost assumed the shape of a mantra for the protagonists of non-violence. It is this again which brings in the concept in the context of avoiding of meat-eating in one's food. All this figures mainly in the Anuśāsanaparvan as part of a dialogue, a continuous process for almost [illegible] between Yudhiṣṭhira and Bhīṣma on a bed of arrows having exercised his option of courting death at a time of his choosing/choice. Yudhiṣṭhira puts the question to Bhīṣma as to the way a man could be relieved of sorrow. Bhīṣma's answer to Yudhiṣṭhira is —

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1. Mbh. Anuśāsanaparva, 116.38.
2. ibid, 114.18.
3. ibid.
4. ibid., 115.3.
5. ibid, 115.25
6. ibid, 115.40.
7. ibid, 115.71.
8. ibid., 116.14.
9. ibid, 116.38–40.
10. ibid., 116.35.
11. Manu. 5.55.
12. ~~67~~ Chapters 67–71.

2003

(1) Sitaram Das Omkarnath, Kolkata, Dec. 23-24, 2003.

(2) International Conference on Yogavāsiṣṭha, Punjabi University, Patiala, Feb. 26-28, 2003
President (Concluding Session)

2002

All India Oriental Conference, Puri, Orissa, Dec. 14-16, 2002

## SECTION CXIV

"Vaisampayana said, 'After this, king Yudhishthira, endued with great energy, and the foremost of eloquent men, addressed his grandsire lying on his bed of arrows, in the following words.'

"Yudhishthira said, 'O thou of great intelligence, the Rishis and Brahmanas and the deities, led by the authority of the Vedas, all applaud that religion which has compassion for its indication. But, O king, what I ask thee is this: how does a man, who has perpetrated acts of injury to others in word, thought and deed, succeed in cleansing himself from misery?'

"Bhishma said, 'Utterers of Brahma have said that there are four kinds of compassion or abstention from injury. If even one of those four kinds be not observed, the religion of compassion, it is said, is not observed. As all four-footed animals are incapable of standing on three legs, even so the religion of compassion cannot stand if any of those four divisions or parts be wanting. As the footprints of all other animals are engulfed in those of the elephant, even so all other religions are said to be comprehended in that of compassion. A person becomes guilty of injury through acts, words and thoughts.[1] Discarding it mentally at the outset, one should next discard in word and thought. He who, according to this rule, abstains from eating meat is said to be cleansed in a threefold way. It is heard that utterers of Brahma ascribe to three causes (the sin of eating meat). That sin may attach to the mind, to words, and to acts. It is for this reason that men of wisdom who are endued with penances refrain from eating meat. Listen to me, O king, as I tell thee what the faults are that attach to the eating of meat. The meat of other animals is like the flesh of one's son. That foolish person, stupefied by folly, who eats meat is regarded as the vilest of human beings. The union of father and mother produces an off-spring. After the same manner, the cruelty that a helpless and sinful wretch commits, produces its progeny of repeated rebirths fraught with great misery. As the tongue is the cause of the knowledge or sensation of taste, so the scriptures declare, attachment proceeds from taste.[2] Well-dressed, cooked with salt or without salt, meat, in whatever form one may take it, gradually attracts the mind and enslaves it. How will those foolish men that subsist upon meat succeed in listening to the sweet music of (celestial) drums and cymbals and lyres and harps? They who eat meat applaud it highly, suffering themselves to be stupefied by its taste which they pronounce to be something inconceivable, undescribable, and unimaginable. Such praise even of meat is fraught with demerit. In former days, many righteous men, by giving the flesh of their own bodies, protected the flesh of other creatures and as a consequence of such acts of merit, have proceeded to heaven. In this way, O monarch

[1] By committing a slaughter, one becomes guilty of it. By inciting others to it one becomes guilty. By mentally committing an act of slaughter, one becomes guilty of it.

[2] *I.e.* by eating meat, one feels the desire for meat increasing. A taste or predilection for meat is thus created. Hence, the best course is total abstinence.



the religion of compassion is surrounded by four considerations. I have thus declared to thee that religion which comprises all other religions within it.' "

## SECTION CXV

"Yudhishthira said, 'Thou hast told it many times that abstention from injury is the highest religion. In Sraddhas, however, that are performed in honour of the Pitris, persons for their own good should make offerings of diverse kinds of meat. Thou hast said so while discoursing formerly upon the ordinances in respect of Sraddhas. How can meat, however, be procured without slaying a living creature? Thy declarations, therefore, seem to me to be contradictory. A doubt has, therefore, arisen in our mind respecting the duty of abstaining from meat. What are the faults that one incurs by eating meat, and what are the merits that one wins? What are the demerits of him who eats meat by himself killing a living creature? What are the merits of him who eats the meat of animals killed by others? What the merits and demerits of him who kills a living creature for another? Or of him who eats meat buying it of others? I desire, O sinless one, that thou shouldst discourse to me on this topic in detail. I desire to ascertain this eternal religion with certainty. How does one attain to longevity? How does one acquire strength? How does one attain to faultlessness of limbs? Indeed, how does one become endued with excellent indications?

"Bhishma said, 'Listen to me, O, scion of Kuru's race, what the merit is that attaches to abstention from meat. Listen to me as I declare to thee what the excellent ordinances, in truth, are on this head. Those high-souled persons who desire beauty, faultlessness of limbs, long life, understanding, mental and physical strength, and memory, should abstain from acts of injury. On this topic, O scion of Kuru's race, innumerable discourses took place between the Rishis. Listen, O Yudhishthira, what their opinion was. The merit acquired by that person, O Yudhishthira, who, with the steadiness of a vow, adores the deities every month in horse-sacrifices, is equal to his who discards honey and meat. The seven celestial Rishis, the Valakhilyas, and those Rishis who drink the rays of the sun, endued with great wisdom, applaud abstention from meat. The Self-born Manu has said that that man who does not eat meat, or who does not slay living creatures, or who does not cause them to be slain, is a friend of all creatures. Such a man is incapable of being oppressed by any creature. He enjoys the confidence of all living beings. He always enjoys, besides, the approbation and commendation of the righteous. The

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righteous-souled Narada has said that that man who wishes to increase his own flesh by eating the flesh of other creatures, meets with calamity. Vrihaspati has said that that man who abstains from honey and meat acquires the merit of gifts and sacrifices and penances. In my estimation, these two persons are equal, *viz.*, he who adores the deities every month in a horse-sacrifice for a space of hundred years and he who abstains from honey and meat. In consequence of abstention from meat one comes to be regarded as one who always adores the deities in sacrifices, or as one who always makes gifts to others, or as one who always undergoes the severest austerities. That man who having eaten meat gives it up afterwards, acquires merit by such an act that is so great that a study of all the Vedas or a performance, O Bharata, of all the sacrifices, cannot bestow its like. It is exceedingly difficult to give up meat after one has become acquainted with its taste. Indeed, it is exceedingly difficult for such a person to observe the high vow of abstention from meat, a vow that assures every creature by dispelling all fear. That learned person who giveth to all living creatures the Dakshina of complete assurance comes to be regarded, without doubt, as the giver of life-breaths in this world.[1] Even this is the high religion which men of wisdom applaud. The life-breaths of other creatures are as dear to them as those of one's to one's own self. Men endued with intelligence and cleansed souls should always behave towards other creatures after the manner of that behaviour which they like others to observe towards themselves. It is seen that even those men who are possessed of learning and who seek to achieve the highest good in the form of Emancipation, are not free from the fear of death. What need there be said of those innocent and healthy creatures endued with love of life, when they are sought to be slain by sinful wretches subsisting by slaughter? For this reason, O monarch, know that the discarding of meat is the highest refuge of religion, of heaven, and of happiness. Abstention from injury is the highest religion. It is, again, the highest penance. It is also the highest truths from which all duty proceeds. Flesh cannot be had from grass or wood or stone. Unless a living creature is slain, it cannot be had. Hence is the fault in eating flesh. The deities who subsist upon Swaha, Swadha, and nectar, are devoted to truth and sincerity. Those persons, however, who are for gratifying the sensation of taste, should be known as Rakshasas wedded to the attribute of Passion. That man who abstains from meat, is never put in fear, O king, by any creature, wherever he may be, *viz.*, in terrible wildernesses or inaccessible fastnesses, by day or by night, or at the two twilights, in the open squares of towns or in assemblies of men, from upraised weapons or in places where there is great fright from wild

[1]The sense is this: he who observes the vow of abstention from injury comes to be regarded as the giver of life-breaths in this world. The assurance given to all creatures of never injuring them on any occasion is the Dakshina or Sacrificial present of the great sacrifice that is constituted by universal compassion or abstention from injury.

animals or snakes. All creatures seek his protection. He is an object of confidence with all creatures. He never causes any anxiety in others, and himself has never to become anxious. If there were nobody who ate flesh there would then be nobody to kill living creatures. The man who kills living creatures kill them for the sake of the person who eats flesh. If flesh were regarded as inedible, there would then be no slaugther of living creatures. It is for the sake of the eater that the slaughter of living creatures goes on in the world. Since, O thou of great splendour, the period of life is shortened of persons who slaughter living creatures or cause them to be slaughtered, it is clear that the person who wishes his own good should give up meat entirely. Those fierce persons who are engaged in slaughter of living creatures, never find protectors when they are in need. Such persons should always be molested and persecuted even as beasts of prey. Through cupidity or stupefaction of the understanding, for the sake of strength and energy, or through association with the sinful, the disposition manifests itself in men for sinning. That man who seeks to increase his own flesh by (eating) the flesh of others, has to live in this world in great anxiety and after death has to take birth in indifferent races and families. High Rishis devoted to the observance of vows and self-restraint have said that abstention from meat is worthy of every praise, productive of fame and Heaven, and a great propitiation by itself. This I heard in days of old, O son of Kunti, from Markandeya when that Rishi discoursed on the demerits of eating flesh. He who eats the flesh of animals that are desirous of living but that have been killed by either himself or others, incurs the sin that attaches to the slaughter for his this act of cruelty. He who purchases flesh slays living creatures through his wealth. He who eats flesh slays living creatures through such act of eating. He who binds or seizes and actualiy kills living creatures is the slaughterer. Those are the three kinds of slaughter, each of these three acts being so. He who does not himself eat flesh but approves of an act of slaughter becomes stained with the sin of slaughter. By abstaining from meat and showing compassion to all creatures one becomes incapable of being molested by any creature, and acquires a long life, perfect health, and happiness. The merit that is acquired by a person by abstaining from meat, we have heard, is superior to that of one who makes presents of gold, of kine, and of land. One should never eat meat of animals not dedicated in sacrifices and that are, therefore, slain for nothing, and that has not been offered to the gods and Pitris with the aid of the ordinances. There is not the slightest doubt that a person by eating such meat goes to Hell. If one eats the meat that has been sanctified in consequence of its having been procured from animals dedicated in sacrifices and that have been slain for the purpose of feeding Brahmanas, one incurs a little fault. By behaving otherwise, one becomes stained with sin. That wretch among men who slays living creatures for the sake of those who would eat them, incurs great demerit. The eater's demerit is not so great. That wretch among men who, following the path of religious rites and

sacrifices laid down in the Vedas, would kill a living creature from desire of eating its flesh, would certainly become a resident of hell. That man who having eaten flesh abstains from it afterwards, attains to great merit in consequence of such abstention from sin. He who arranges for obtaining flesh, he who approves of those arrangements, he who slays, he who buys or sells, he who cooks, and he who eats, are all regarded as eaters of flesh. I shall now cite another authority, depending upon that was declared by the ordainer himself, and established in the Vedas. It has been said that that religion which has acts for its indications has been ordained for householders, O chief of kings, and not fot those men who are desirous of emancipation. Manu himself has said that meat which is sanctified with mantras and properly dedicated, according to the ordinances of the Vedas, in rites performed in honour of the Pitris, is pure. All other meat falls under the class of what is obtained by useless slaughter, and is, therefore, uneatable, and leads to Hell and infamy. One should never eat, O chief of Bharata's race, like a Rakshasa, any meat that has been obtained by means not sanctioned by the ordinance. Indeed, one should never eat flesh obtained from useless slaughter and that has not been sanctified by the ordinance. That man who wishes to avoid calamity of every kind should abstain from the meat of every living creature. It is heard that in the ancient Kalpa, persons, desirous of attaining to regions of merit hereafter, performed sacrifices with seeds, regarding such animals as dedicated by them. Filled with doubts respecting the propriety of eating flesh, the Rishis asked Vasu the ruler of the Chedis for solving them. King Vasu, knowing that flesh is inedible, answered that is was edible, O monarch. From that moment Vasu fell down from the firmament on the earth. After this he once more repeated his opinion, with the result that he had to sink below the earth for it. Desirous of benefiting all men, the high-souled Agastya, by the aid of his penances, dedicated, once for all, all wild animals of the deer species to the deities. Hence, there is no longer any necessity of sanctifying those animals for offering them to the deties and the Pitris. Served with flesh according to the ordinaince, the Pitris become gratified. Listen to me, O king of kings, as I tell thee this, O sinless one. There is complete happiness in abstaining from meat, O monarch. He that undergoes severe austerities for a hundred years and he that abstains from meat, are both equal in point of merit. Even this is my opinion. In the lighted fortnight of the month of Karttika in especial, one should abstain from honey and meat. In this, it has been ordained, there is great merit. He who abstains from meat for the four months of the rains acquires the four valued blessings of achievements, longevity, fame and might. He who abstains for the whole month of Karttika from meat of every kind, transcends all kinds of woe and lives in complete happiness. They who abstain from flesh by either months or fortnights at a stretch have the region of

Brahma ordained for them in consequence of their abstention from
cruelty. Many kings in ancient days, O son of Pritha, who had consti-
tuted themselves the souls of all creatures and who were conversant
with the truths of all things, *viz.*, Soul and Not-soul, had abstained from
flesh either for the whole of the month of Karttika or for the whole of
the lighted fortnight in that month. They were Nabhaga and Amvarisha
and the high-souled Gaya and Ayu and Anaranya and Dilipa and
Raghu and Puru and Kartavirya and Aniruddha and Nahusha and Yayati
and Nrigas and Vishwaksena and Sasavindu and Yuvanaswa and Sivi,
the son of Usinara, and Muchukunda and Mandhatri, and Harischandra.
Do thou always speak the truth. Never speak an untruth. Truth is an
eternal duty. It is by truth that Harischandra roves through heaven
like a second Chandramas. These other kings also, *viz.*, Syenachitra
O monarch, and Somaka and Vrika and Raivata and Rantideva anc
Vasu and Srinjaya, and Dushmanta and Karushma and Rama anc
Alarka and Nala, and Virupaswa and Nimi and Janaka of great intelli
gence, and Aila and Prithu and Virasena, and Ikshvaku, and Sambhu
and Sweta, and Sagara, and Aja and Dhundhu and Suvahu, and Har
yaswa and Kshupa and Bharata, O monarch, did not eat flesh for th
month of Karttika and as the consequence thereof attained to heaver
and endued with prosperity, blazed forth with effulgence in the regio
of Brahman, adored by Gandharvas and surrounded by thousand dan
sels of great beauty. Those high-souled men who practise this exceller
religion which is characterised by abstention from injury succeed i
attaining to a residence in heaven. These righteous men who, fro
the time of birth, abstain from honey and meat and wine, are regarde
as Munis. That man who practises this religion consisting of abstentic
from meat or who recitees it for causing others to hear it, will nev
have to go to hell even if he be exceedingly wicked in conduct in oth
respects. He, O king, who (often-times) reads these ordinances abo
abstention from meat, that are sacred and adored by the Rishis, or hea
it read, becomes cleansed of every sin and attains to great felicity
consequence of the fruition of every wish. Without doubt, he attai
also to a position of eminence among kinsmen. When afflicted wi
calamity, he readily transcends it. When obstructed with impedimen
he succeeds in freeing himself from them with the utmost ease. Wh
ill with disease, he becomes cured speedily, and afflicted with sorrow
becomes liberated from it with greatest ease. Such a man has never
take birth in the intermediate order of animals or birds. Born in t
order of humanity, he attains to great beauty of person. Endued w
great prosperity, O chief of Kuru's race, he acquires great fame as w
I have thus told thee, O king, all that should be said on the subject
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sacrifices laid down in the Vedas, would kill a living creature from desire of eating its flesh, would certainly become a resident of hell. That man who having eaten flesh abstains from it afterwards, attains to great merit in consequence of such abstention from sin. He who arranges for obtaining flesh, he who approves of those arrangements, he who slays, he who buys or sells, he who cooks, and he who eats, are all regarded as eaters of flesh. I shall now cite another authority, depending upon that was declared by the ordainer himself, and established in the Vedas. It has been said that that religion which has acts for its indications has been ordained for householders, O chief of kings, and not fot those men who are desirous of emancipation. Manu himself has said that meat which is sanctified with mantras and properly dedicated, according to the ordinances of the Vedas, in rites performed in honour of the Pitris, is pure. All other meat falls under the class of what is obtained by useless slaughter, and is, therefore, uneatable, and leads to Hell and infamy. One should never eat, O chief of Bharata's race, like a Rakshasa, any meat that has been obtained by means not sanctioned by the ordinance. Indeed, one should never eat flesh obtained from useless slaughter and that has not been sanctified by the ordinance. That man who wishes to avoid calamity of every kind should abstain from the meat of every living creature. It is heard that in the ancient Kalpa, persons, desirous of attaining to regions of merit hereafter, performed sacrifices with seeds, regarding such animals as dedicated by them. Filled with doubts respecting the propriety of eating flesh, the Rishis asked Vasu the ruler of the Chedis for solving them. King Vasu, knowing that flesh is inedible, answered that is was edible, O monarch. From that moment Vasu fell down from the firmament on the earth. After this he once more repeated his opinion, with the result that he had to sink below the earth for it. Desirous of benefiting all men, the high-souled Agastya, by the aid of his penances, dedicated, once for all, all wild animals of the deer species to the deities. Hence, there is no longer any necessity of sanctifying those animals for offering them to the deties and the Pitris. Served with flesh according to the ordinaince, the Pitris become gratified. Listen to me, O king of kings, as I tell thee this, O sinless one. There is complete happiness in abstaining from meat, O monarch. He that undergoes severe austerities for a hundred years and he that abstains from meat, are both equal in point of merit. Even this is my opinion. In the lighted fortnight of the month of Karttika in especial, one should abstain from honey and meat. In this, it has been ordained, there is great merit. He who abstains from meat for the four months of the rains acquires the four valued blessings of achievements, longevity, fame and might. He who abstains for the whole month of Karttika from meat of every kind, transcends all kinds of woe and lives in complete happiness. They who abstain from flesh by either months or fortnights at a stretch have the region of

Brahma ordained for them in consequence of their abstention from cruelty. Many kings in ancient days, O son of Pritha, who had constituted themselves the souls of all creatures and who were conversant with the truths of all things, *viz.*, Soul and Not-soul, had abstained from flesh either for the whole of the month of Karttika or for the whole of the lighted fortnight in that month. They were Nabhaga and Amvarisha and the high-souled Gaya and Ayu and Anaranya and Dilipa and Raghu and Puru and Kartavirya and Aniruddha and Nahusha and Yayati and Nrigas and Vishwaksena and Sasavindu and Yuvanaswa and Sivi, the son of Usinara, and Muchukunda and Mandhatri, and Harischandra. Do thou always speak the truth. Never speak an untruth. Truth is an eternal duty. It is by truth that Harischandra roves through heaven like a second Chandramas. These other kings also, *viz.*, Syenachitra O monarch, and Somaka and Vrika and Raivata and Rantideva and Vasu and Srinjaya, and Dushmanta and Karushma and Rama and Alarka and Nala, and Virupaswa and Nimi and Janaka of great intelligence, and Aila and Prithu and Virasena, and Ikshvaku, and Sambhu and Sweta, and Sagara, and Aja and Dhundhu and Suvahu, and Haryaswa and Kshupa and Bharata, O monarch, did not eat flesh for th month of Karttika and as the consequence thereof attained to heaver and endued with prosperity, blazed forth with effulgence in the regio of Brahman, adored by Gandharvas and surrounded by thousand dam sels of great beauty. Those high-souled men who practise this exceller religion which is characterised by abstention from injury succeed i attaining to a residence in heaven. These righteous men who, fro the time of birth, abstain from honey and meat and wine, are regarde as Munis. That man who practises this religion consisting of abstentic from meat or who recitees it for causing others to hear it, will nev have to go to hell even if he be exceedingly wicked in conduct in oth respects. He, O king, who (often-times) reads these ordinances abo abstention from meat, that are sacred and adored by the Rishis, or hea it read, becomes cleansed of every sin and attains to great felicity consequence of the fruition of every wish. Without doubt, he attai also to a position of eminence among kinsmen. When afflicted wi calamity, he readily transcends it. When obstructed with impedimen he succeeds in freeing himself from them with the utmost ease. Wh ill with disease, he becomes cured speedily, and afflicted with sorrow becomes liberated from it with greatest ease. Such a man has never take birth in the intermediate order of animals or birds. Born in t order of humanity, he attains to great beauty of person. Endued w great prosperity, O chief of Kuru's race, he acquires great fame as w I have thus told thee, O king, all that should be said on the subject abstention from meat, together with the ordinances respecting both religion of Pravritti and Nivritti as framed by the Rishis."

## SECTION CXVI

"Yudhishthira said, 'Alas, those cruel men, who, discarding diverse kinds of food, covet only flesh, are really like great Rakshasas! Alas, they do not relish diverse kinds of cakes and diverse sorts of potherbs and various species of Khanda with juicy flavour so much as they do flesh! My understanding, for this reason, becomes stupefied in this matter. I think, when such is the case, that, there is nothing which can compare with flesh in the matter of taste, I desire, therefore, O puissant one, to hear what the merits are of abstention from flesh, and the demerits that attach to the eating of flesh, O chief of Bharata's race. Thou art conversant with every duty. Do thou discourse to me in full agreeably to the ordinances on duty, on this subject. Do tell me what, indeed, is edible and what inedible. Tell me, O grandsire, what is flesh, of what substances it is, the merits that attach to abstention from it, and what the demerits are that attach to the eating of flesh.'

"Bhishma said, 'It is even so, O mighty-armed one, as thou sayest. There is nothing on earth that is superior to flesh in point of taste. There is nothing that is more beneficial then flesh to persons that are lean, or weak, or afflicted with disease, or addicted to sexual congress or exhausted with travel. Flesh speedily increases strength. It produces great development. There is no food, O scorcher of foes, that is superior to flesh. But, O delighter of the Kurus, the merits are great that attach to men that abstain from it. Listen to me as I discourse to thee on it. That man who wished to increase his own flesh by the flesh of another living creature is such that there is none meaner and more cruel than he. In this world there is nothing that is dearer to a creature than his life. Hence (instead of taking that valuable possession), one should show compassion to the lives of others as one does to one's own life. Without doubt, O son, flesh has its origin in the vital seed. There is great demerit attaching to its eating, as, indeed, there is merit in abstaining from it. One does not, however, incur any fault by eating flesh sanctified according to the ordinances of the Vedas. The audition is heard that animals were created for sacrifice. They who eat flesh in any other way are said to follow the Rakshasa practice. Listen to me as I tell thee what the ordinance is that has been laid down for the Kshatriyas. They do not incur any fault by eating flesh that has been acquired by expenditure of prowess. All deer of the wilderness were dedicated to the deities and the Pitris in days of old, O king, by Agastya. Hence, the hunting of deer is not censured. There can be no hunting without risk of one's own life. There is equality of risk between the slayer and the slain. Either the animal is killed or it kills the hunter. Hence, O Bharata, even royal sages betake themselves to the practice of hunting. By such conduct they do not become stained with sin. Indeed, the practice is not regarded as sinful. There is nothing, O delighter of the Kurus, that is equal in point of merit, either here or

hereafter, to the practice of compassion to all living creatures. The man of compassion has no fear. Those harmless men that are endued with compassion have both this world and the next. Persons conversant with duty say that that Religion is worthy of being called Religion which has abstention from cruelty for its indication. The man of cleansed soul should do only such acts as have compassion for their soul. That flesh which is dedicated in sacrifices performed in honour of the deities and the Pitris is called Havi (and, as such, is worthy of being eaten). That man who is devoted to compassion and who behaves with compassion towards others, has no fear to entertain from any creature. It is heard that all creatures abstain from causing any fear unto such a creature. Whether he is wounded or fallen down or prostrated or weakened or bruised, in whatever state he may be, all creatures protect him. Indeed, they do so, under all circumstances, whether he is on even or uneven ground. Neither snakes nor wild animals, neither Pisachas nor Rakshasas, ever slay him. When circumstances of fear arise, he becomes freed from fear who frees others from situations of fear. There has never been, nor will there ever be, a gift that is superior to the gift of life. It is certain that there is nothing dearer to oneself than one's life. Death, O Bharata, is a calamity or evil unto all creatures. When the time comes for Death, a trembling of the whole frame is seen in all creatures. Enduring birth in the uterus, decrepitude and afflictions of diverse kinds, in this ocean of the world, living creatures may be seen to be continually going forward and coming back. Every creature is afflicted by death. While dwelling in the uterus, all creatures are cooked in the fluid juices, that are alkaline and sour and bitter, of urine and phlegm and faeces,—juices that produce painful sensations and are difficult to bear. There in the uterus, they have to dwell in a state of helplessness and are even repeatedly torn and pierced. They that are covetous of meat are seen to be repeatedly cooked in the uterus in such a state of helplessness. Attaining to diverse kinds of birth, they are cooked in the hell called Kumbhipaka. They are assailed and slain, and in this way have to travel repeatedly. There is nothing so dear to one as one's life when one comes to this world. Hence, a person of cleansed soul should be compassionate to all living creatures. That man, O king, who abstains from every kind of meat from his birth, without doubt, acquires a large space in Heaven, They who eat the flesh of animals who are desirous of life, are themselves eaten by the animals they eat, without doubt. Even this is my opinion. Since he hath eaten me, I shall eat him in return,—even this, O Bharata, constitutes the character as *Mansa* of Mansa.[1] The slayer is always slain. After him the eater meets with the same fate. He who acts with hostility towards another (in this life) becomes the victim of

[1] *Mansa* is flesh. This verse explains the etymology of the word, *Mam* (*me*) *sa*; *Me he eateth*, therefore, I shall eat him. The words following *Me he* should be supplied in order to get at the meaning.

similar acts done by that other. Whatever acts one does in whatever bodies, one has to suffer the consequences thereof in those bodies.[1] Abstention from cruelty is the highest Religion. Abstention from cruelty is the highest self-control. Abstention from cruelty is the highest gift. Abstention from cruelty is the highest penance. Abstention from cruelty is the highest sacrifice. Abstention from cruelty is the highest puissance. Abstention from cruelty is the highest friend. Abstention from cruelty is the highest happiness. Abstention from cruelty is the highest truth. Abstention from cruelty is the highest Sruti. Gifts made in all sacrifices, ablutions performed in all sacred waters, and the merit that one acquires from making all kinds of gifts mentioned in the scriptures,—all these do not come up to abstention from cruelty (in point of the merit that attaches to it). The penances of a man that abstains from cruelty are inexhaustible. The man that abstains from cruelty is regarded as always performing sacrifices. The man that abstains from cruelty is the father and mother of all creatures. Even these, O chief of Kuru's race, are some of the merits of abstention from cruelty. Altogether, the merits that attach to it are so many that they are incapable of being exhausted even if one were to speak for a hundred years."

## SECTION CXVII

"Yudhishthira said, 'Desiring to die or desiring to live, many persons give up their lives in the great sacrifice (of battle). Tell me, O grandsire, what is the end that these attain to. To throw away life in battle is fraught with sorrow for men. O thou of great wisdom, thou knowest that to give up life is difficult for men whether they are in prosperity, or adversity, in felicity or calamity. In my opinion, thou art possessed of omniscience. Do thou tell me the reason of this.'

"Bhishma said, 'In prosperity or adversity, in happiness or woe, living creatures, O lord of the earth, coming into this world, live according to a particular tenor. Listen to me as I explain the reason to thee. The question thou hast asked me is excellent, O Yudhishthira! In this connection, O king, I shall explain to thee the old narrative of the discourse that took place in former times between the Island-born Rishi and a crawling worm. In days of old, when that learned Brahmana, *viz.*, the Island-born Krishna, having identified himself with Brahma, roamed over the world, he beheld, on a road over which cars used to pass, a worm moving speedily. The Rishi was conversant with the course of

[1]The sense is this; one, while endued with a human body injures another, the consequences of that injury the doer will suffer in his human body. One becomes a tiger and slays a deer. The consequences of that act one will have to endure while one becomes reborn as a tiger.

every creature and the language of every animal. Possessed of omniscience, he addressed the worm he saw in these words.'

"Vyasa said, 'O worm, thou seemest to be exceedingly alarmed, and to be in great haste. Tell me, whither dost thou run, and whence hast thou been afraid.'

"The worm said, 'Hearing the rattle of yonder large car I am filled with fear. O thou of great intelligence, fierce is the roar it makes. It is almost come! The sound is heard. Will it not kill me? It is for this that I am flying away. The sound, as it is heard from a near point, I catch, of the bulls I hear. They are breathing hard under the whip of the driver, as they are drawing the heavy burden. I hear also the diverse sounds made by the men who are driving the bulls. Such sounds are incapable of being heard by a creature that like us has has taken his birth in the order of worms. It is for this reason that I am flying from this situation of great fright. Death is felt by all creatures to be fraught with pain. Life is an acquisition difficult to make. Hence, I fly away in fear, I do not wish to pass from a state of happiness to one of woe.'

"Bhishma continued, 'Thus addressed, the Island-born Vyasa said, 'O worm, whence can be thy happiness? Thou belongest to the intermediate order of being. I think, death would be fraught with happiness to thee! Sound, touch, taste, scent, and diverse kinds of excellent enjoyments are unknown to thee, O worm! I think, death will prove a benefit to thee!'

"The worm said, 'A living creature, in whatever situation he may be placed, becomes attached to it. In even this order of being I am happy, I think, O thou of great wisdom! It is for this that I wish to live. In even this condition, every object of enjoyment exists for me according to the needs of my body. Human beings and those creatures that spring from immobile objects have different enjoyments. In my former life I was a human being. O puissant one, I was a Sudra possessed of great wealth. I was not devoted to the Brahmanas. I was cruel, vile in conduct, and a usurer. I was harsh in speech. I regard cunning as wisdom. I hated all creatures. Taking advantage of pretexts in compacts made between myself and others. I was always given to taking away what belonged to others. Without feeding servants and guests arrived at my house, I used to fill, when hungry, my own stomach, under the impulse of pride, covetous of good food. Greedy I was of wealth, I never dedicated, with faith and reverence, any food to the deities and the Pitris although duty required me to dedicate food unto them. Those men that came to me, moved by fear, for seeking my protection, I sent adrift without giving them any protection. I did not extend my protection to those that came to me with prayers for dispelling their fear. I used to feel unreasonable envy at seeing other people's wealth, and corn, and spouses held dear by them, and articles of drink, and good mansions. Beholding the happiness of others, I was filled with envy and I always wished them

# Centre of Advanced Study in Sanskrit

## University of Pune

**National Seminar on**

## "Sanskrit for Innovation"

(24 to 27 July 2006)

**PROGRAMME**

**24.07.2006**
**(10.00 AM to 12.00 Noon)**

**Session – I**

**Inauguration**

Chair
**Shri Ratnakar Gaikwad**
**Vice Chancellor,**
**University of Pune**

Keynote Address
**Prof. Satya Vrat Shastri**
**New Delhi**

**24.07.2006**
**(02.30 PM to 05.30 PM)**

**Session – II**
**Paper Presentation**

Chair: **Prof. Manabendu Banerji**
Rapporteur: **Dr. O. N. Bimali**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | **Prof. Sindhu Dange** | Sanskrit and Comparative Mythology |
| 2 | **Dr. (Mrs.) Satyavrat** | Sanskrit and Fine Arts |
| 3 | **Prof. Rajiva Ranjan Sinha** | Sanskrit and Theory of Meaning |
| 4 | **Dr. P.K. Acharya** | |
| 5 | **Dr. P.G. Lalye** | Proverbs and Idioms in Sanskrit |
| 6 | **Smt. Rita Bhattacharya** | Sanskrit and Philosophy of Ramakishna |
| 7 | **Dr. Piyali Palit** | Sanskrit and Service to Humanity |

**25.07.2006**
**(10.00 AM to 1.00 PM)**

## Session – III

**Paper Presentation**

Chair: **Prof. J.P. Dimri**
Rapporteur: **Dr. Ujjwala Jha**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | **Prof. Ashok Vohra** | Sanskrit and Philosophy of Language |
| 2 | **Prof. Meera Chakraborty** | Sanskrit and Women's Studies |
| 3 | **Dr. Madhavi Narsale** | Sanskrit and Study of Mythology |
| 4 | **Dr. Roodurmun** | The Sanskrit Sūtra and Metrical Forms of Writing: A Challenge to the Modern Man |
| 5 | **Dr. Arun Ranjan Mishra** | Sanskrit and Self-management |
| 6 | **Dr. Rajendra Nanavati** | Sanskrit and Literary Art |
| 7 | **Dr. Shashirekha** | Sanskrit and Theory of Administration |
| 8 | **Dr. Amba Kulkarni** | Sanskrit and Machine Translation |
| 9 | **Dr. Bhaskar Sathye** | Sanskrit and Health Science |

**25.07.2006**
**(02.30 PM to 05.30 PM)**

## Session – IV

**Paper Presentation**

Chair: **Prof. Ashok Vohra**
Rapporteur: **Dr. B.K. Dalai**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | **Prof. Avanindra Kumar** | Panini and Modern Linguistics |
| 2 | **Dr. Madhu Kapoor** | The Knower and the Known (Restructuring Kant) |
| 3 | **Dr. Sarvani Banerji** | Sanskrit and Western Metaphysics |
| 4 | **Dr. Mita Bandopadhyaya** | Sanskrit and Model of Philosophical Analysis |
| 5 | **Dr. Girish Tillu** | Ayurveda |
| 6 | **Dr. Kashinath Hota** | On the Two-fold Chapter of an Object |
| 7 | **Prof. J.P Dimri** | Panini and his Meta-language |
| 8 | **Dr. H.C Patyal** | Sanskrit and Science of Lexicography |
| 9 | **Dr. Ambuja Salgaonkar** | Sanskrit and Development of Software |

**26.07.2006**
**(10.00 AM to 1.00 PM)**

**Session – V**
**Paper Presentation**

Chair: **Prof. Rajendra Nanavati**
Rapporteur: **DR. K.P. Das Adhikary**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | DR. Bhagyalata Pataskar | Sanskrit and Theory of Grammar |
| 2 | DR. Devadatta Patil | Sanskrit and Spionage |
| 3 | DR. V. P Bhatt | Theory of Validity of Knowledge |
| 4 | DR. Poddar | Sanskrit and Prakrit Studies |
| 5 | DR. Sailaja Bapat | |
| 6 | DR. K.P. Das Adhikary | Sanskrit Word-Net: A Model of Indian Languages |
| 7 | DR. Aparna Patil | Sanskrit and Education |
| 8 | DR. D. N. Tripathi | Sanskrit and Writing of Grammar |
| 9 | DR. O. N. Bimali | Innateness Theory of Language Acquisition and Bhartrhari |
| 10 | DR. Subas Chandra Dash | |
| 11 | Smt. Sankalika Ghosh | Sanskrit and Study of Indian Ethics |
| 12 | Miss Kum Kum Ghosh | Sanskrit and Science of Etymology |
| 13 | DR. Brundaban Patra | Sanskrit and Study of Reality |
| 14 | DR. Manisha Phansalkar | |
| 15 | DR. Rama Krishna | Bījagaṇitakārasya Tattvadṛṣṭiḥ |

**26.07.2006**
**(02.30 PM to 05.30 PM)**

**Session – VI**
**Paper Presentation**

Chair: **Prof. Ram Murti Tripathi**
Rapporteur: **DR. Krishna Kulkarni**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | DR. Ujjwala Jha | Sanskrit and Research Methodology |
| 2 | DR. B.K Dalai | Some unidentified nyayas in the texts of Nyaya |
| 3 | DR. M.G Dhadphale | Sanskrit and Pali Buddhism |
| 4 | DR. Poddar | Sanskrit and Prakrit Studies |
| 5 | DR. Nirmala Kulkarni | Sanskrit and Historical Linguistics |
| 6 | DR. Satyajit Layek | Sanskrit and Teaching of Indian Languages |
| 7 | DR. Nilakantha Dash | **Sanskrit and study of Perception** |
| 8 | Prof. Gajanan Chavan | Sanskrit and Theory of Translation |
| 9 | | |
| 10 | DR. Surendra Mohan | Sanskrit and Generative Semantics |
| 11 | Mr. Boris | |
| 12 | DR. Bhelke | |
| 13 | DR. Rajashree Mohadikar | |

| 14 | DR. Mahesh Deokar | |
|---|---|---|
| 15 | DR. Jayanti Tripathi | Achyutaraya on the Definition of Poetry |
| 16 | | |
| 17 | | |
| 18 | DR. Yogendra Mishra | Sanskrit Aur Samikshaa-sambandhee-Naveenataa |

**27.07.2006**
**(10.00 AM to 01.00 PM)**

## Session – VII

**Panel Discussion**

Chair: **Prof. Ram Bapat**

| No. | Panelist |
|---|---|
| 1 | Prof. Bhagawan Joshi |
| 2 | Prof. S.V. Bokil |
| 3 | Prof. Jaware |
| 4 | Prof. Tukaram Patil |
| 5 | Prof. Awalgaonkar |
| 6 | Prof. Ashok Vohra |
| 7 | Prof. Date |
| 8 | Prof. J.P. Dimri |
| 9 | Dr. Amba Kulkarni |
| 10 | Prof. Ashok Thorat |
| 11 | DR. S. B. Chandekar |

**27.07.2006**
**(02.30 PM to 05.30 PM)**

## Valedictory Session

Chair: **Dr. Vijay Bhatkar**

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**Please Note:**

- Everyday Lunch at 01.00 PM to 02.30 PM
- In each Academic Session

  Tea break for 15 Minutes

# Centre of Advanced Study in Sanskrit

## University of Pune

**National Seminar on**

## "Sanskrit for Innovation"

(24 to 27 July 2006)

**PROGRAMME**

**24.07.2006**
**(10.00 AM to 12.00 Noon)**

**Session – I**

**Inauguration**

Chair
**Shri Ratnakar Gaikwad**
**Vice Chancellor,**
**University of Pune**

Keynote Address
**Prof. Satya Vrat Shastri**
**New Delhi**

**24.07.2006**
**(02.30 PM to 05.30 PM)**

**Session – II**
**Paper Presentation**

Chair: **Prof. Manabendu Banerji**
Rapporteur: **DR. O. N. Bimali**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | Prof. Sindhu Dange | Sanskrit and Comparative Mythology |
| 2 | DR. (Mrs.) Satyavrat | Sanskrit and Fine Arts |
| 3 | Prof. Rajiva Ranjan Sinha | Sanskrit and Theory of Meaning |
| 4 | DR. P.K. Acharya | |
| 5 | DR. P.G. Lalye | Proverbs and Idioms in Sanskrit |
| 6 | Smt. Rita Bhattacharya | Sanskrit and Philosophy of Ramakishna |
| 7 | DR. Piyali Palit | Sanskrit and Service to Humanity |

25.07.2006
(10.00 AM to 1.00 PM)

**Session – III**

**Paper Presentation**

Chair: **Prof. J.P. Dimri**
Rapporteur: **DR. Ujjwala Jha**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | Prof. Ashok Vohra | Sanskrit and Philosophy of Language |
| 2 | Prof. Meera Chakraborty | Sanskrit and Women's Studies |
| 3 | DR. Madhavi Narsale | Sanskrit and Study of Mythology |
| 4 | DR. Roodurmun | The Sanskrit Sūtra and Metrical Forms of Writing: A Challenge to the Modern Man |
| 5 | DR. Arun Ranjan Mishra | Sanskrit and Self-management |
| 6 | DR. Rajendra Nanavati | Sanskrit and Literary Art |
| 7 | DR. Shashirekha | Sanskrit and Theory of Administration |
| 8 | DR. Amba Kulkarni | Sanskrit and Machine Translation |
| 9 | DR. Bhaskar Sathye | Sanskrit and Health Science |

25.07.2006
(02.30 PM to 05.30 PM)

**Session – IV**

**Paper Presentation**

Chair: **Prof. Ashok Vohra**
Rapporteur: **DR. B.K. Dalai**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | Prof. Avanindra Kumar | Panini and Modern Linguistics |
| 2 | DR. Madhu Kapoor | The Knower and the Known (Restructuring Kant) |
| 3 | DR. Sarvani Banerji | Sanskrit and Western Metaphysics |
| 4 | DR. Mita Bandopadhyaya | Sanskrit and Model of Philosophical Analysis |
| 5 | DR. Girish Tillu | Ayurveda |
| 6 | DR. Kashinath Hota | On the Two-fold Chapter of an Object |
| 7 | Prof. J.P Dimri | Panini and his Meta-language |
| 8 | DR. H.C Patyal | Sanskrit and Science of Lexicography |
| 9 | DR. Ambuja Salgaonkar | Sanskrit and Development of Software |

**26.07.2006**
**(10.00 AM to 1.00 PM)**

## Session – V
**Paper Presentation**

Chair: **Prof. Rajendra Nanavati**
Rapporteur: **DR. K.P. Das Adhikary**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | DR. Bhagyalata Pataskar | Sanskrit and Theory of Grammar |
| 2 | DR. Devadatta Patil | Sanskrit and Spionage |
| 3 | DR. V. P Bhatt | Theory of Validity of Knowledge |
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| 6 | DR. K.P. Das Adhikary | Sanskrit Word-Net: A Model of Indian Languages |
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| 15 | DR. Rama Krishna | Bījagaṇitakārasya Tattvadṛṣṭiḥ |

**26.07.2006**
**(02.30 PM to 05.30 PM)**

## Session – VI
**Paper Presentation**

Chair: **Prof. Ram Murti Tripathi**
Rapporteur: **DR. Krishna Kulkarni**

| No. | Name of Participant | Topic |
|---|---|---|
| 1 | DR. Ujjwala Jha | Sanskrit and Research Methodology |
| 2 | DR. B.K Dalai | Some unidentified nyayas in the texts of Nyaya |
| 3 | DR. M.G Dhadphale | Sanskrit and Pali Buddhism |
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| 14 | DR. Mahesh Deokar | Achyutaraya on the Definition of Poetry |
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| 16 | | |
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| 18 | DR. Yogendra Mishra | Sanskrit Aur Samikshaa-sambandhee-Naveenataa |

**27.07.2006**
**(10.00 AM to 01.00 PM)**

**Session – VII**

**Panel Discussion**

Chair: **Prof. Ram Bapat**

| No. | Panelist |
|---|---|
| 1 | Prof. Bhagawan Joshi |
| 2 | Prof. S.V. Bokil |
| 3 | Prof. Jaware |
| 4 | Prof. Tukaram Patil |
| 5 | Prof. Awalgaonkar |
| 6 | Prof. Ashok Vohra |
| 7 | Prof. Date |
| 8 | Prof. J.P. Dimri |
| 9 | Dr. Amba Kulkarni |
| 10 | Prof. Ashok Thorat |
| 11 | DR. S. B. Chandekar |

**27.07.2006**
**(02.30 PM to 05.30 PM)**

**Valedictory Session**

Chair: **Dr. Vijay Bhatkar**

**Please Note:**

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- In each Academic Session

Tea break for 15 Minutes

travelling by Indian Airlines). They pointed out that in case their flight is late, their driver would be there at the Airport with my name on the placard to take me to the Hotel. Nothing of that sort happened. Amara and Inrapong had reached Bangkok a day earlier, on March 16, 2005, and were there to receive me.

16. 3. 2005

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I came to the Airport around 10.30 P.M. The flight was at 12.50. With departure announced, I proceeded towards the plane. At the entrance to it an Airline Official looked at my Boarding Pass and took me to the counter and issued another Boarding Pass for me. I have been upgraded to the Business Class, he told me. He stapled the new Boarding Pass with the old one. This came to me as a total and a pleasant surprise. The very start of the journey was on such a happy note. How it all happened, I did not know. I simply was thrilled. My new seat was 5-A which was a window one. I wanted an the aisle one, ~~[illegible]~~ for my Prostate problem. By the time I went to my seat, 5-A, the adjoining 5-B was vacant, the passenger to whom it was allotted not having turned up. I merrily occupied it. And when its allotted occupant came, she, a young girl, occupied the window one. This also went to my liking.

17. 3. 2005

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In spite of all the good comfort and facility of the Business Class, but I had no sleep. The air conditioning was so strong that despite my wearing a suit — not a woollen one of course — I was shivering. The parody must have been due to my low thermostat. Even moderate cold just freezes me.

The flight arrived in Bangkok on schedule. Inrapong and Amara were there to receive me. They took me to Hotel Trang Bangkok in Bagalampoo close to the Head Office of Mrs. Amara, where they had reserved a room for me. After checking in the Hotel, we, the three of us went to have Breakfast in the Hotel restaurant which had a typical Thai ambience with wooden chairs and tables in the open and with a small pond with big red fish swimming in it. After the breakfast they left me on the room to take rest, I not having had any sleep the previous night, with the words to join me over lunch around 12.00 noon. I tried to catch up with some sleep but could not. At noon they knocked at my room and took me to the National Museum. There they showed me to the room which had inscriptions, quite a few in Sanskrit in stone. We had lunch thereafter in the Museum Canteen which comprised fried rice with vegetables

20. 3. 2005

The previous day I had been enquiring from the Guide if there are some Brahmins or Bakus as they are called in Cambodia. He said he would find out. There may be one or two to serve as assistants to Buddhist monks in a monastery. On enquiry he found that there is none here — there is one gentleman who though not a Brahmin is performing the rituals of a Brahmin having learnt them from the last Brahmin (now no more) by working with him. He lives in association with the biggest Buddhist monastery in Siem Reap.

Our day, the last one at Siem Reap, started with a visit to the Handicrafts Centre where we see how wood-carvings & sculptures and lacquerware is made. We saw the artisans at work. The Guide at the Centre explained to us their working. I have had the first hand experience of the making of the lacquerware which I was seeing the very first time. A paper with a line-drawing of an Apsara based on a motif in Angkorvat or like the figure of an Apsara was with tiny holes in it pasted on a piece of wood. After it is removed, it leaves its impression on it according to which the artisans carry out the carving. Then ~~a bronze foil~~ lacquer is applied on it on which the gold-coloured bronze foil is pasted — it is not gold; that is very costly — is pasted. On a stone too the line-drawing with a carbon paper between is pasted. The carbon paper helps in the leaving on stone the impression of the line-drawing according to which carving is carried out.

After visiting the Handicrafts Centre we go to the Wat to meet the gentleman in search of a man who helps in the performance of Brahmin ceremonies. To our good luck we find him there. ~~He was~~ As chance would have it, he ~~a ceremony for~~ ritual for warding off evil was going to be held and he was making preparations for it. It was our good luck. We could see something of the Brahmanic ritual in practice. The gentleman had made a sort of rectangular making (it is difficult to describe for want of proper word) six-layered walls of plantain trunk interspersed diagonally by small bamboo sticks making thereby nine squares of equal size

of [illegible] [illegible]. After [illegible] [illegible] [illegible]

National Museum. It was around 6.00 P.M. when we checked in a Hotel. I rang up Mr. Rajesh who [illegible] looked upon as my son. He said he would meet me in the Hotel around 6.00 P.M. and he would also bring food for me. Just arranged. Amara and Tharapong left. Tharapong was to be back to Sukhothai to join the Minister of Culture on a visit there and Amara was to take me early next day to Kanchanaburi for a visit to Prasad Muang Sing.

Rajesh came to me around 6.30 with food. He had many things to convey to me but due to extreme exhaustion I was feeling unwell and was feeling feverish in spite of the air-conditioner having been switched off. I put on my pullover, wrapped myself up in blanket and telling Rajesh to meet me on the 23rd dismissed him and went straight to bed.

21.3.2005

Amara had asked me before leaving the previous afternoon that I should have the breakfast early and be ready by 8.00 A.M. which I did.

We were now on the road to Kanchanaburi. It was about 11.00 A.M. when we reached Prasad Muang Sing. It is a Heritage Park now. An employee there first took us to the room where the replicas of the sculptures from the Prasad were on display and then the Prasad itself. She also presented a hand out giving the history and the description of the Prasad and a book relating to it.

Description of the Prasad
to be taken from the hand out

After a visit to the Prasad we started for the return trip. On the way we stop at a place which Amara tells me sells royal products. Among the things that Amara buys for me there which include a bag of sweet Tamarind which is a speciality of Thailand and milk tablets which have been developed under the royal patronage. Put a tablet of milk ~~in water~~ into tea and you have added milk to it - or put two or three tablets in water and you have the (liquid) milk. It is the first time [illegible] I had seen such a thing and was not a little intrigued thereby. I had seen condensed milk or milk powder or cream and never milk tablets. I have still to use them. I hope they would be good. Should they be so, I mean to buy a couple of packets of them during my next visit to Thailand in June in connection with the International Sanskrit Conference.

[illegible] After [illegible] airport. [illegible]

of the regular *nāśayitum*. The *vṛddhi* here is due to the suffix *ṇic*, which is arbitrarily dropped.

The author shows unusual skill in the use of *taddhita* formations. There are only a few instances where he uses un-Pāṇinian *taddhitānta* forms. One such is *auṣṇyatva* in the verse *auṣṇyatvād eti hy agnitām*[673]. Here *auṣṇya* would do. The suffix *ṣyañ* is added to the word *uṣṇa* in the sense of *bhāva* or being. The suffix *tva* is also added in this very sense[674] and, therefore, one of them is superfluous.

The list of un-Pāṇinian *taddhitānta* words would be incomplete if mention is not made of the word *śārvara* which is not sanctioned by Pāṇini but which has been used by ancient authors like Kālidāsa.[675] The *Yogavāsiṣṭha* uses this form at least thrice. The verses in which it occurs are:

i. *atha puṇyakṣaye jāte nīhāra iva śārvare* ।[676]

ii. *vilīyate manomohaḥ sacchāstrapravicāraṇāt* ।
*nabhoviharaṇād bhānoḥ śārvaraṁ timiraṁ yathā* ॥[677]

iii. *śārvare timire śānte prātaḥ sandhyām ivāmbujam* ।[678]

According to Pāṇini the suffix *ṭhañ* (*ika*) should come after the word *śarvarī* in the sense of belonging to it (*śarvaryāṁ bhavam*) by the *sūtra*, *kālāṭ ṭhañ* (4.3.11).[679] This would give us the form *śārvarika*.

An illustration of wrong *taddhita* suffix is found in the form *āsmika* used in the verse:

*iti sañcintya taṁ dehaṁ vidaṁ bhūsattayā'smikam* ।
*tyaktvā cidātma tat prāṇāt pavane yojito mayā* ॥[680]

The suffix *aṇ* is added to the word *asmāka*; a substitute of *asmad*. The proper form should, therefore, be *āsmāka* or *āsmākīna* and not *āsmika* as used in the *Yogavāsiṣṭha*.

An interesting case where the *taddhita* suffix should have been used but is actually not used is found in the verse *bālyayauvanavṛddheṣu duḥkheṣu ca sukheṣu ca*[681]. Uttered in the same breath with *bālya* and *yauvana* which express the first two stages of life, *vṛddha* must also stand for a stage of life, viz., old age. But the suffix expressive of it is wanting. Our author should have used the word *vṛddhatva* ending in the *taddhita* suffix *tva*

in the sense of *bhāva*. But this is nothing strange. Even the great *Ācārya* Pāṇini uses *dvi* and *eka* in place of *dvitva* and *ekatva* in the *sūtra*, *dvekayor dvivacanaikavacane* (1.4.22). Such uses are accepted as good Sanskrit and are called *Bhāvapradhāna-nirdeśa*. The fact of the matter is that such cryptic uses are compelled by considerations of metre or are resorted to with a view to achieving aphoristic brevity. *Sotsukam* for *sautsukyam*, met with elsewhere is an instance in point.

## Gender

The author sometimes uses wrong gender. For example, the word *āsava* which is masculine is used by him as neuter in the verse:

> *pītaṁ carmaṇvatītīre gāyantyā madhurākṣaraṁ।*
> *pulindyā suratānteṣu nālikerarasāsavaṁ॥*[682]

It is very rarely that writers disobey the well-known rule of gender, *ghañabantāḥ puṁsi*[683].

As a rule the adjectives follow the number and gender of the words they qualify. But our author often makes a departure from it, for in the verse *nadīṣu kṣepaṇācchāsu varakeṣv abjapaṅktiṣu*[684] he uses the word *varaka* in the masculine, which, however, being an adjective of *abjapanti* should have been used in the feminine. Another case where an adjective has the wrong gender is in the verse *vāsanāprāvṛṣi kṣīṇe saṁsthitau rāmam āgate*[685]. Here the locative singular *kṣīṇe* in the masculine or the neuter gender is in apposition with *prāvṛṣi*, the locative singular of the feminine word *prāvṛṣ*. The correct expression should be *vāsanāprāvṛṣi kṣīṇāyām*. The present case is one on a par with *duhitā kṛpaṇam param* of Manu[686].

A glaring case of wrong gender is found in the verse:

> *sargo vidyata evāyaṁ na yatra kila kiñcana ।*
> *tasya dharmāṇi karmāṇi na caivākṣaramālikā ॥*[687]

Here *dharmāṇi* is used in the neuter. *Dharma* is a masculine word. *Dharmāṇi* is, therefore, manifestly wrong. It should be *dharmāḥ*. Perhaps the author was led to this use because of the